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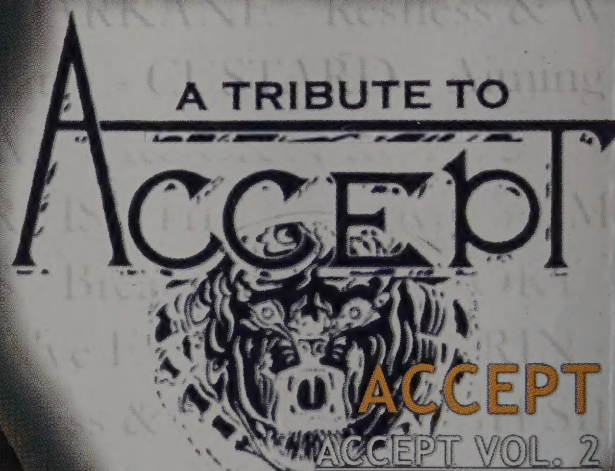
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## THANK YOU

I wanted to say thank you for the continued coverage you've given my favorite band in the whole word, Linkin Park. You put them on the cover a year ago, long before anyone else even seemed to know who this very special band was. Hopefully your visionary efforts were rewarded with big sales. Keep printing those interviews and photos of Linkin Park. Mark my words—within two years they're going to be the biggest band in rock!

Mike

Chicago, IL

Why do you insist on wasting space on "rap/metal" bands like Linkin Park, Limp Bizkit and Crazy Town? Rap has no more place within a metal context than opera does. You do a disservice to both the music and to its fans by supporting bads who ruin the purity of heavy metal by bringing in such distinctly distasteful elements. Keep the rap where it belongs—leave metal alone.

V.K.

Birmingham, AL

I am really fascinated by the way that hard rock continues to evolve and utilize continually new sources of inspiration. Just as the first metal bands drew upon the mesmerizing power of the blues as its source material back in the '60s, today's hard rockers have again turned to alternative outlets—such as rap and hip-hop. While I may not like all of this musical "experimentation", I think it's great that the form I love with my heart and soul continues to evolve.

Jim

Paramus, NJ

Metal rules! I just got the new Rob Zombie album and it rocks my world. I also like the new Ozzy album—it's really heavy. I like older stars like Zombie and the Ozz, but there are a few newer bands like Sevendust and Puddle of Mudd who I think are pretty cool too.

Zack

Oakland, CA



Kiss: We didn't forget!



## MAKEUP MANIA

One of the reasons I love hard rock/heavy metal is that the artists are free to express themselves in any way they choose. They can dress outrageously. They can say what's on their mind. And they can go to almost any extreme in order to make sure that their fans are entertained. Bands like Slipknot have shown that beneath their coveralls and wild masks lurks the heart of a true metallic beast. Their latest album, **Iowa**, has some really inspired lyrics. Maybe some people won't be able to get beyond their strange looks, but if they do they're in for a great surprise.

Marilyn

Boca Raton, FL

I look at bands like Mudvayne, Crossbreed and particularly Slipknot and it makes me laugh. Who do they think they're fooling? Don't they realize that if they had true musical talent they wouldn't



**Korn: music first.**

have to rely on so many overtly theatrical devices in order to gain some attention. They all remind me of the kid in kindergarten who has to do something really wild just to get the teacher to notice. Obviously, much like that kind of child, these bands don't have the skill or intelligence to garner our attention through their talent.

Pip

Boston, MA

How dare you leave Kiss off of your *Metal's Most Outrageous Bands* cover. Without the guiding presence of Gene, Paul, Ace and Peter today's generation of "shock rock" acts wouldn't have even had a chance. maybe Kiss is "old news" to some of today's fans. But it would be a huge

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**Slipknot: Do you remember laughter?**

mistake for anyone to ever overlook the kind of impact that this great bands has had on the entire history of American heavy metal. You can keep Slipknot as far as I'm concerned, just give me Kiss any day of the week.

Brian  
San Antonio, TX

It's really interesting to see how a lot of today's top new heavy metal bands have really turned their backs on outrageous showmanship in favor is just delivering a great stage show. Look at Staind or Korn. With them the music clearly comes first. That's the way it always should be.

Juan  
Tucson, AZ

our differences when it comes to things like rock and roll, and some of us may have our problems, with our parents, our schools or our bosses. But at heart we're all one people united in a common cause. God Bless us all and God Bless America.  
Vin  
New York, NY

**SOUND OFF**

I think you're paying way too much time on new hard rock bands. Most of them are groups that nobody will ever hear of, and few will ever care about. Of course, there will always be those super-hip people who like to think of themselves as being on the cutting-edge. They only live to be one step ahead of everyone else. They're the ones who *looove* the valuable space you waste on bands that will make absolutely no impact on the hard rock scene.

Ted  
Columbus, OH

How come a great magazine like **Hit Parader** will present a two-page feature on bands like Disturbed, Staind and Drowning Pool almost every month, yet exciting new acts like 40 Below Summer, American Head Charge and Halfcocked have to go begging for coverage? It just doesn't make sense. I think you'd have a better magazine if you'd shake things up a little bit and pay more attention to emerging bands. Ten Slipknot articles are probably enough, don't you think?

Tina  
Portland, OR

All I want to say is God Bless America. Some of us may have



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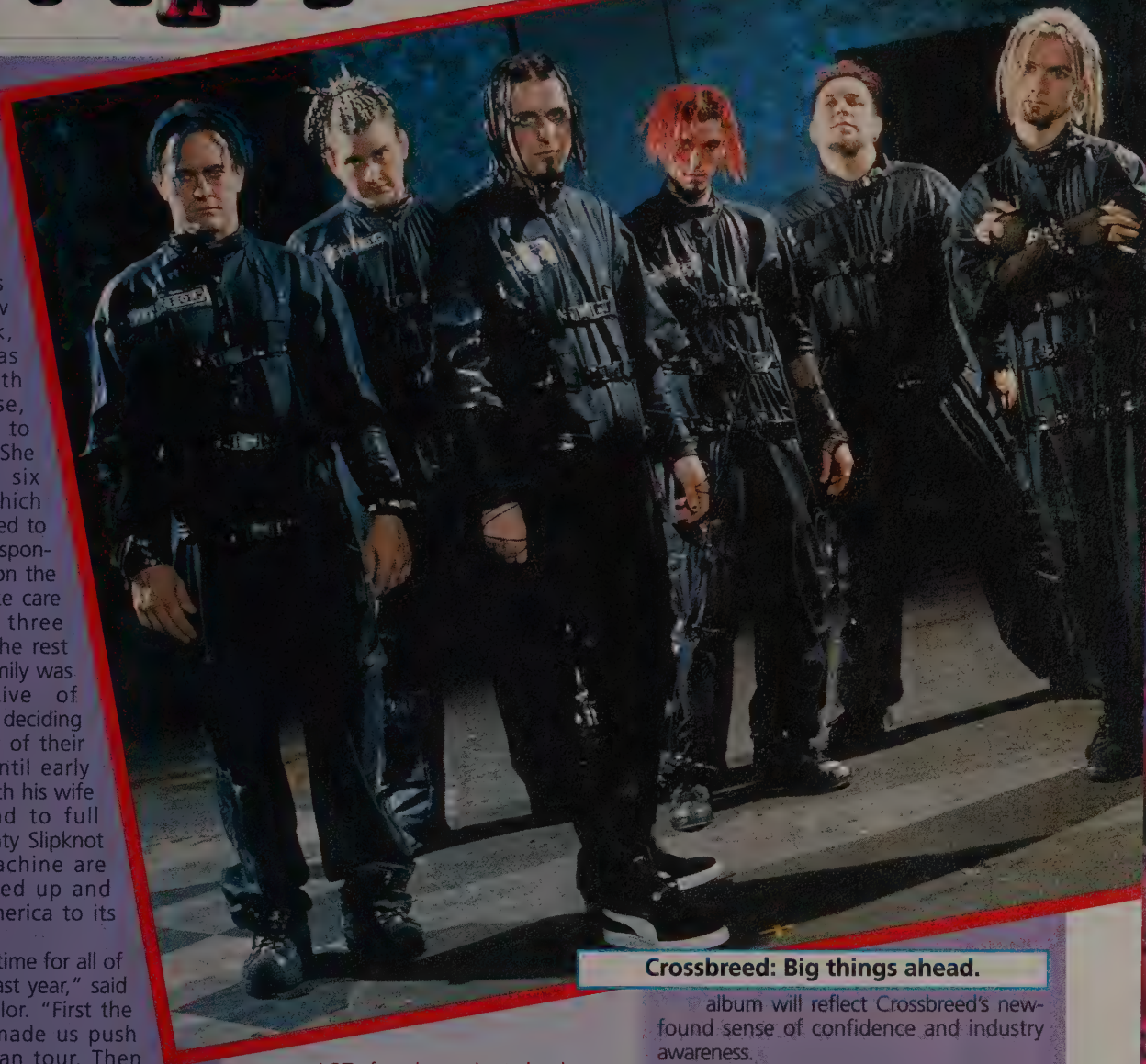
## BEST WISHES:

We'd like to kick off this month's column by sending out our best wishes to Slipknot's Shawn "Clown" Crahan and his family. A few months back, Shawn's wife was diagnosed with Crone's disease, which forced her to undergo surgery. She was laid up for six weeks, during which time Shawn decided to forego his Knot responsibilities and stay on the home front to take care of his wife and three kids. Obviously, the rest of the Slipknot family was totally supportive of Crahan's decision, deciding to delay the start of their American tour until early 2002. But now with his wife well on the road to full recovery, the mighty Slipknot rock and roll machine are once again geared up and ready to rock America to its very core.

"It was a tough time for all of us at the end of last year," said vocalist Corey Taylor. "First the terrorist attack made us push back our European tour. Then what was going on with Shawn's family made us delay our American tour. It was a sad series of events. But, thankfully, Shawn's wife seems to be a lot better, and we're more ready than ever to take things to the extreme."

\*\*\*\*\*

**VAN MAN:** Does anyone still care about whether or not the original Van Halen lineup will actually get back together? Well, to be perfectly honest—we do! David Lee Roth, Eddie Van Halen, Alex Van Halen and Michael Anthony were perhaps the best band we ever saw when they first hit the hard rock scene in the late '70s, and it's our bet that they'd still be pretty good today. Will this on-again, off-again reunion actually happen? It depends on whom you choose to listen. Some inside sources indicate that a complete disc of new material has already been recorded—others indicate that a



## Crossbreed: Big things ahead.

LOT of work remains to be done.

"Look, here's the truth," said our well-placed source. "There are probably half a dozen tunes in various states of completion. They probably could get an entire disc done in about a month if they really wanted to. But there are problems; first off, there are too many lawyers involved, and second, Eddie and Dave still don't get along that well. I think they'll bury the hatchet eventually, but who knows when that might be?"

\*\*\*\*\*

**QUIZ:** Which major band played a major role in the discovery and signing of Mudvayne?

\*\*\*\*\*

**NEW BREED:** The members of Crossbreed admit that in the last year they've learned a lot about the inner-working of the rock and roll machine. Now, as this highly theatrical shock-rock unit from Florida begin planning their next assault on the rock world, vocalist James Reitz promises that the group's next

album will reflect Crossbreed's newfound sense of confidence and industry awareness.

"We're gonna try to be more in control of things," he said. "We know a lot more now than we did when we made our first album. Now we know what the fans expect, and how to take things from the writing stage to the studio and then on to the stage. They all work hand-in-hand, and we've got to keep that in mind. And not that we can afford to make the stage effects even more spectacular, the next tour is gonna blow some people's minds."

\*\*\*\*\*

**QUIZ ANSWER:** The band that played a major role in the success of Mudvayne was Slipknot.

\*\*\*\*\*

**QUICK THOUGHTS:** Is Kittie as good as a trio?...Have Linkin Park gotten too big, too fast?...Can Staind maintain their commercial momentum?...Will Ozzy ever record with Black Sabbath?...Can Fred Durst do no wrong?



# CAUGHT IN THE ACT

BY ANDY SECHER

**P**O.D.'s Sonny, Wuv, Traa, and Marcos seemed like fish out of water. There they were, these quintessential Southtown boys, stuck in the heart of the good ol' U.S.A.—Indianapolis, Indiana, to be exact. You might have thought the residents of that decidedly white-bread region of Middle America would have little association with these heavily tattooed So Cal rap/metal masters. But as they stood on stage rocking out in front of a packed throng of P.O.D.-lovin' Indy residents, it was clear the lines separating East and West, No Cal and So Cal, Heartland and Hiiland had been essentially eradicated by the power, precision and positive rock and roll message brought forth by this unique unit.

"To be honest, I think that things like Hit Parader and MTV have done a lot to make everyone more aware of us," Marcos said. "It's not like it was at one time when people of one part of the nation really didn't know about bands from another part. Now people in Chicago, or New York or Los Angeles are given the same opportunity to hear a band and see a band... at the same time. It's been great for a band like ours. Before we probably would have had to tour around the nation for years just to make people know who we are. Now they know even before we get there."

They all certainly do seem to know about the exploits of P.O.D. That's what happens when your latest disc, *Satellite*, makes a Top 5 chart debut. That's what happens when such songs as *Alive* and *Youth of the Nation* emerge as call-to-action anthems in these deeply troubled times. And that's what happens when your dynamic live shows have packed theaters and arenas across the face of this great land. Indeed, with thier latest disc

**"IT'S AMAZING WHEN SOMEONE TELLS YOU THAT YOUR SONG HAS CHANGED THEIR LIFE."**

picking up on the commercial momentum initially supplied by their 1999 major label debut, *The Fundamental Elements of Southtown*, these San Diego-based rockers have emerged as one of the most potent forces on the New Metal scene. And upon seeing them perform, it's easy to understand exactly why many industry insiders are already proclaiming 2002 to be the Year of P.O.D.

"We're very thankful for all the support that's come our way," Sonny said. "When you make an album, you never really know how people are going to react to it. With *Satellite*, we were in the studio for a month or so with only some of our friends around to hear what we were up to. They kept telling us that we had come up with some great music. But it was only after that, when more people began to hear it, that we really started to believe it. Now that we're on the road, getting very positive reactions every night, we're starting to believe that the new music has hit a responsive chord within a lot of people."

As they seamlessly blended the material from their two



discs into a tight, pulsating, and at times overwhelming 90 minute set, it became abundantly apparent why the entire rock world has recently embraced P.O.D. With their up-beat, God-fearing, yet *never* preachy lyrical message pouring forth amid their powerful, eclectic riffs, there seemed to be an inner strength contained within the group's music. It was an emotion that drew energy directly from their insatiable following. Those in attendance could groove to the heavy beat, sway to the occasional reggae rhythms or relate to the band's hard-life philosophies. Yet perhaps more than anything else it was the sight of a sweat-drenched Sonny on stage, cajoling the crowd to new heights, that served as the true essence of the P.O.D. concert experience. There seemed to be a magical, almost mystical link between the singer and the gathered throng, and as they responded to each of his movements and actions, that bond only seemed to grow stronger as the evening wore on.

"I want to be able to relate to the fans on every level," the charismatic singer said. "And I want them to be able to do the same with me. If we manage to do that, then we know we've put on a great show."

PHOTO: FRANK WHITE



**We test the crap out of our sticks.**  
**They beat the crap out of them.**  
**IT'S A HEALTHY RELATIONSHIP.**



**BUTCH VIG**  
**GARBAGE**



**CHAD GRACEY**  
**LIVE**



**KEVIN MILLER**  
**FUEL**



**MATT TAUL**  
**TANTRIC**



**BRAD ROBERTS**  
**GWAR**



**VINNIE FLORES**  
**LESS THAN JAKE**



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# SITES & SOUNDS METAL ON THE NET

BY JODI SUMMERS

**A**s those of you who have been following our monthly quest through the rock and roll alphabet are aware—we're reaching the end of our **Sites and Sounds** alphabet website quest. Pretty soon we'll be ready to take on a new challenge (any ideas out there?).

This month we're up to the letters T, U, and V, and we decided to mix a bit of the "old" with a bit of the "new"—Tool, Ünloco and Vision of Disorder.

Tool's official, uncut site can be found at [www.toolband.com](http://www.toolband.com). This website offers great graphics and cool animations. The news was up-to-the-minute, and the newsletter pondered such deep thoughts such as, "Has the whole world gone completely insane ever since they started selling Red Bull?"

Under **Lateralus** you were provided all the vital (and not-so-vital) stats pertinent to Tool's album released last May. Source offered a place to find behind the scenes photos and a collection of videos. We found this to be a rather comprehensive site. The Tool Page [toolshed.down.net](http://toolshed.down.net)—prides itself on being a semi-official source of Tool information, and boasts of receiving 57,000 visitors on the day **Lateralus** was released. At the Tool Page you'll download loads and loads of Tool content including news, facts, tour information, audio and video feed links and much, much more. The Arti link boasted nearly 400 archived Tool articles. Audi—thought maybe this stood for the audience section, but no, the goal of this section is to provide as much non-

## Tool: A net network.

studio/non-for-sale audio as possible, thereby giving you as much Tool as possible without cutting into the band's earnings. This could have been a great site if it delivered all that it intended to, but we found it to be a bit thin at the critical spots. The website: [www.dissectional.com](http://www.dissectional.com) offered a lot of eye candy, designed to make your brain expand much in the manner of Tool's music.

Then we got lost in processor-intensive, high-bandwidth site and decided to move on to our next band, Ünloco. This official site [www.maverick.com/unloco](http://www.maverick.com/unloco) had high bandwidth and low bandwidth options, which was a nice thing with all the heavy flash animation we've encountered lately. The site offered all the basics and provided good media links and lots of articles, but for a young band in dire need of all the assistance they can muster, we found the site entirely out of date.

One of the links they led us to was IUMA the Internet Underground Music Archive. This site was a big deal in the early days of the Internet. At the website: [www.IUMA.com](http://www.IUMA.com) we found lots of good things on Ünloco, including bio, shows, lyrics, music, comments and band e-mail. We enjoyed the tale of Ünloco's signing. It began when the band's guitarist, Brian Arthur, went to see one of his favorite acts, Goldfinger, play a local club in Austin, Texas. After waiting outside their tour bus, Brian was eventually invited aboard for a brief meet 'n greet. He presented GF's guitarist Charlie Paulson with a copy of Ünloco's demo. Weeks later, Ünloco received a surprise phone call from Goldfinger's lead vocalist John Feldmann.

It turns out that Feldmann moonlights as an A&R scout for

Maverick Records and was quite impressed with the Ünloco demo. See, a stroke of good luck can happen to anyone!

Over at [www.shoutweb.com/interviews/unloco0401.phtml](http://www.shoutweb.com/interviews/unloco0401.phtml) we found an interview with vocalist Joey Duenas. Here, he will tell you that prior to getting signed, "I worked in a Civil Engineering firm drafting documents. We worked from 9am to 5pm just like everyone else, with our hour off for lunch. Pete worked in a Polyethylene company and Brian worked at a sandwich shop. Basically it was us working every Monday through Friday just like any other person for eight hours then we'd go home cook dinner and meet up at the rehearsal studio for a couple hours."



We couldn't find anything else that was up and operative, so we moved forward to Vision of Disorder—the band, not the online portal to vision and eye care. Their official site can be found at [www.vod.com](http://www.vod.com) had lots of things to look at. Music had lots of listening options, highlighting Vision of Disorder's latest album, **From Bliss to Devastation**. You could listen to all 13 cuts, including tunes such as *Regurgitate* and *Walking The Line*, but download none. Photos were quite varied. Extras included Vision of Disorder wallpaper, lyrics, guitar tabs and other cool stuff!

Vision of Disorder Beneath the Green at [listen.to/VOD](http://listen.to/VOD) had an endless array of entertainment options including pictures, biography, discography, videography and song meanings. Nothing was listed under special events, but under misc. downloads we found a Vision of Disorder WinAmp Skin, and a Vision of Disorder Windows 95/98 Desktop Theme. Not bad. Under song meanings we found out that D.T.O. stands for "Dropping The Opressors is the only solution"—V.O.D. The song title stems from an incident in which Tim Williams' cheek was permanently scarred by a razor blade during a fight with some punks."

Got a site you want us to know about? Tell **Hit Parader** about it! E-mail: [cgoddess@fansrule.com](mailto:cgoddess@fansrule.com).



There was a moment in time back in the early fall when there seemed to be only one question on the lips of everyone associated with the rock and roll world. That question was "Who the heck are Nickelback?" The reason for such a question was the pervasive quality exhibited by this unit's break-out single, *How You Remind Me*, a song that seemed to appear on MTV and rock radio with amazing frequency... even months before this unit's latest disc, *Silver Side Up*, appeared in record stores. Band members Chad Kroeger (vocals/guitar), Ryan Peake (guitar), Mike Kroeger (bass) and Ryan Vekedal (drums) now admit that they were more than a little surprised by the immediate and overwhelming response provided their new effort. In fact, that reaction caused the band to rethink some of their musical strategies.

"I believe that every band has some sort of a game plan when they record a new album," Chad Kroeger said. "They know how they'd like to tour, and what kind of support they want the album to have. But when so much attention began to be focused on us even before the album came out, a lot of that went right out the window. We were on a tour with 3 Doors Down at the beginning, but as soon as things began to happen we real-

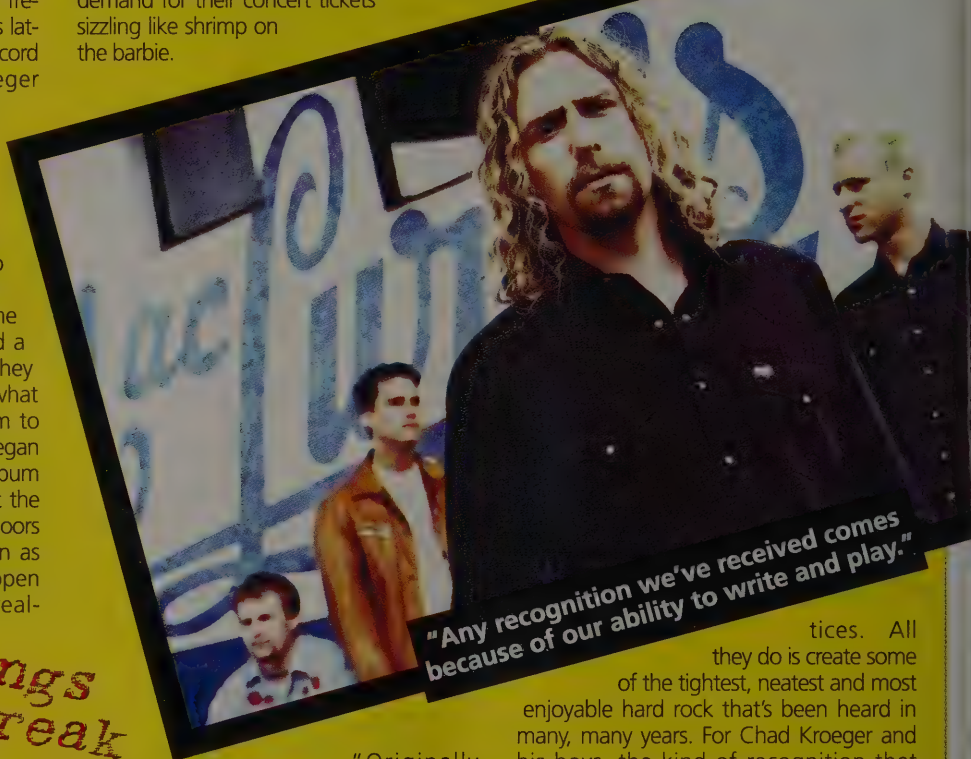
*"When things began to break for us, all our plans went out the window."*

ized that we should go out on our own."

By the time that *Silver Side Up* was released in October, anticipation for Nickelback's sophomore effort was beginning to reach a fever pitch. In fact, initial demand for the disc was so overwhelming, that it forced the group's label to happily double their initial print run. Somewhat ironically, a side benefit to the group's new high-profile stance within the music industry was that sales for their debut effort, 2000's *The State*, began to rise as well.

Perhaps some fans thought that *How You Remind Me* was featured on the first disc, perhaps others just wanted to get their hands on everything that this Vancouver-based melodic metal band was creating. But either way, by the end of 2001, Nickelback found themselves in the highly enviable position of having *both* of their album riding high in the sales charts, and demand for their concert tickets sizzling like shrimp on the barbie.

marked resurgence in the hearts and minds of fans around the world, this Canadian quartet came along to show just how dynamic "listenable" rock could be. No, Nickelback doesn't wear outrageous masks or rail against the globe's myriad injustices.



*"Any recognition we've received comes because of our ability to write and play."*


"Originally *The State* had sold something like 200,000 units," Chad said. "We had a couple of songs— *Leader of Men* and *Breathe*— that got some significant airplay. We figured that was it... a nice, solid start to things. But

when *Silver Side Up* came out, it seemed like it pushed *The State* as well. A lot of people discovered us with the second album, and then went back to find out what they had been missing."

What those fans had been missing was the highly accessible, yet eminently powerful sound that has made Nickelback one of the year's upstart superstars. At a time when "real" rock and roll was enjoying a


resurgence. All they do is create some of the tightest, neatest and most enjoyable hard rock that's been heard in many, many years. For Chad Kroeger and his boys, the kind of recognition that they've recently received is more than enough "thanks" for proving that a band doesn't have to be particularly over-the-top in their approach in order to succeed.

"We are what we are," he said with a grin. "We figured that any recognition we'd get was because of our ability to write and play. I guess that's the way it should be. We want to stand on stage and entertain people with music, not theatrics. We don't have anything against some of the things that have gone on in rock and roll over the last few years, but they're just not for us. Our goal has always been to write great songs and then let the chips fall where they may. So far, they've been falling just where we want them."



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**"We use points of reference that a lot of people can respond to."**

Just a year or so ago, Memphis, Tennessee, would have been known to the rock and roll populace of Planet Earth more for being home to the "King", Elvis Presley, than for anything even remotely associated with the heavy metal scene. But then things began to change—the band Saliva came along to prove loudly and proudly that groups from the Volunteer State could rock with the best of 'em. But one band does not a

deliver this band's special brand of rock and roll dynamite right to your front door.

"We use points of reference that a lot of people can respond to," Erickson said. "We're not writing about space ships or things like that. I like to draw upon personal experiences as the foundation of the lyrics I write, and the music works in conjunction with that."

Erickson and Rimer have known

ing as the 'day guy' at Ardent Studios in town. I originally wasn't anything more than the go-fer there—the guy who took out the garbage—but after 18 months, I became an assistant engineer, and that was a great experience. It also allowed us to cut a demo tape that really opened a lot of doors."

It was that 8-song demo tape that proved to be the magical mix that led directly to Breaking Point getting airplay with songs like 27 on powerful

# BREAKING POINT

Breaking Point: "Memphis is a city where music is everywhere."



## TESTING THE LIMITS

movement make, so it seemed only a matter of time before the full frontal charge of Memphis-based hard rock bands would begin. Take our word for it, that rock and roll attack is now fully underway.

Breaking Point stand as the latest standard bearers of Memphis' hard rocking assault, a multi-talented quartet who blend a deft songwriting touch with a uniquely insightful view of the world which surrounds them. For guitarist Justin Rimer, bassist Greg Edmondson, vocalist Brett Erickson and drummer Jody Abbott, their Southern-fried roots, as well as their love for creating top-notch musical product has resulted in the hard-hitting sound featured on this unit's debut album, **Coming Of Age**. There, Breaking Point have presented a surprisingly accessible, yet eminently powerful array of tunes, each and every one of which is designed to

about one another ever since they happened to run into each other at a backyard party when the two were still in high school. But it would still be a long, long time—and a succession of different bands—before the roots of Breaking Point began to reach paydirt. In fact, it wasn't until almost eight years later that the paths of these two ambitious musicians once again crossed, and this time they took full advantage of the situation. Soon the pair had started to jam together and write songs, and before another six months had passed they made the big step of adding a rhythm section (they actually went through a dozen different drummers and bassist before settling on Edmondson and Abbott) and taking on local club assignments in and around the Memphis area.

"We played a lot of shows in Memphis," Rimer said. "I had made a lot of great contacts while I was work-

BY MATT KRAVER

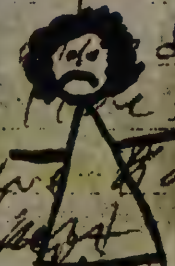
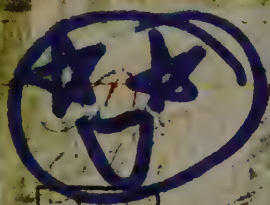
local radio station WMFS. Within weeks, that track had become the most requested song on the station's playlist, and everyone within ear-shot began to realize that this brash, bold, highly listenable unit was clearly on their way. Local gigs—where the band was playing in front of packed houses of 1,500 fans—eventually led the unit to sign a recording deal, and only a few months later Breaking Point had returned to the studio to lay down the tracks that now comprise **Coming Of Age**.

"We're very happy that we had the chance to expand on the work we had done on our demo and make a great album," Rimer said. "These songs mean a lot to us because we've poured our hearts and souls into them. We're really happy that so many of our fans have been able to listen to our music and relate to it."



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# THE LATEST GOSSIP!

## HARD ROCK HAPPENINGS

**DOWN TIME:** So why did Pantera's Philip Anselmo decide it was time to resurrect his side-project, Down, nearly five years after the group released their debut disc? Actually, the answer is about as simple as simple gets... he *wanted* to! "I really enjoy working with the guys in Down," Anselmo said. "It's an exciting break from Pantera, and it gives me the chance to try a few different things. Everyone involved feels the same way. So when we go back to our 'day jobs' we all feel more revved up than ever before."

\*\*\*\*\*

**MANSON MANIA:** There are those who insist that Marilyn Manson's time in the rock and roll spotlight has come and gone. There are others who voice the dissenting view that we've only begun to feel a fraction of this wild-eyed rocker's artistic creativity. Either way, it seems like MM is gearing up for a major media push in 2002. There will be a new album, as well as more soundtrack work from Manson, with a major tour to follow. "I've turned an important page musically," he said. "The next album will be quite different from anything I've done before, and I find that to be a very exciting prospect."

\*\*\*\*\*

**OZZ UPDATE:** When you see him stalking across the stage (on his now-healed leg), it's hard to believe that Ozzy Osbourne is 53 years old. At an age when most rockers have long since hung up their musical shoes (if they haven't been buried with them), the Ozz continues to amaze and astound everyone around him. With the success of his latest solo disc, *Down To Earth*, the ever-active Ozzy has proven that age has little to do with one's ability to play rock and roll. "About the only time I feel my age is when some 20 year old girl runs up to me and tells me she loves me," Ozzy said with a smile. "It's nice, but what does a 50-year-old-man have to discuss with a 20-year-old-girl?"

\*\*\*\*\*

**KORN POPS:** Rumors emanating out of Korn's top-secret recording studio indicate that work on the band's eagerly-anticipated new disc is *finally* reaching a conclusion. For a band that

made its rep by releasing albums at 18-month intervals throughout their career, it's now been almost three years since we last heard from this seminal West Coast quintet. The group promises, however, that when we do get to hear what they've been working on, we won't be disappointed. "This is a very heavy album," said vocalist Jonathan Davis. "It's by-far my favorite thing we've ever done."

\*\*\*\*\*

**VAYNE DRAIN:** In recent months, it

sensibility mixed with the craziness of what we do," said Spag. "Nothing is done without some degree of planning."

\*\*\*\*\*

**MUDD MAGIC:** As Puddle of Mudd have toured across the face of America, they've been astounded by how fast their popularity has grown. "I knew things were happening when people began waiting for us in our hotel," said vocalist Wes Scantlin. "It's amazing how quickly things can hap-

pen. One minute, we're a band that nobody knows, and the next minute, we've got people waiting to meet us in the lobby. It's really been an unbelievable sensation, but what pleases us most is that the people really seem to be enjoying the music we make."

\*\*\*\*\*

**PILOT FORECAST:** Despite the relatively disappointing sales performance of their latest effort, *Shangri La-De-Da*, the members of the Stone Temple Pilots seem happier than they've been in years. And with good reason. Despite the recent "domestic" problem of vocalist Scott Weiland, rather

than worrying about the internal difficulties that brought the group's career to a virtual halt four years ago, the band can now focus completely on making great music. "It's so nice to be able to focus just on making music and thinking about the next show we're going to play," said bassist Robert DeLeo. "After all that we've gone through, that's a true blessing."

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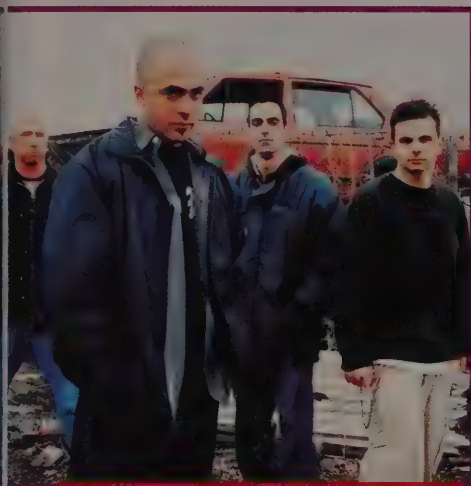
**KNOT NEWS:** While they're doing

Phil Anselmo:  
Up or Down?



seems as if Mudvayne have been all over the place. They've been on the road as part of the *Merry Mayhem* tour package, their latest video has popped up on MTV more often than a Clearasil ad, their DVD *Live Dosage* has ranked as one of that form's top rock and roll sellers, and their re-released EP, *The Beginning of All Things to End*, has focused even more attention on this strange Midwestern unit. "We've approached this all with a degree of





**Staind: Getting ready.**

their best to keep it hush-hush, it appears as if Slipknot have some exciting new projects in the works. There is talk at their label of a live DVD emerging within the next few months— one that captures both the on-stage and off-stage insanity that so frequently accompanies this nine man mutant metal army wherever they go. There are also rumors going around concerning a special EP that the Knot might get involved with. "There's always stuff being discussed," said vocalist Corey Taylor. "A lot of it is nothing more than talk— but we do have some surprises planned for everyone."

\*\*\*\*\*

**STAIND INFO:** Staind's Mike Mushok reports that he's already begun working on material that will appear on the band's follow-up to their triple-platinum smash, **Break The Cycle**. "There were a lot of ideas that had been left hanging when we finished the last album," the guitarist said. "You never want to waste what could be a good song idea, so I've been playing around with some of them while we've been on the road. Some may turn out to be good songs, some may never get that far. We certainly want to be ready when we go into the studio next time. There's nothing more pressure-filled than beginning an album knowing that you don't have enough songs"

\*\*\*\*\*

**DUST DIRT:** Sevendust have been both pleased and relieved by the out-of-the-box success enjoyed by their latest disc, **Animosity**. When HUGE things were predicated for their previous effort, **Home**, the band felt incredible disappointment when things didn't break the way they had hoped. This time around, the Dust devils are ready for just about anything that may come their way. "We've really grown up over the last few years," said vocalist Lajon Witherspoon. "I don't think anything can happen that would really surprise us."



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# LINKIN PARK

**"Through all of this, we've stayed close as a band."**

## READYING ROUND TWO

BY LARRY FOSTER

The arena gates slowly cracked open and Linkin Park's tour bus hurried through. As a crowd of perhaps 100 screaming fans did just about everything in their powers to attract the band's attention, vocalist Mike Shinoda, vocalist Chester Bennington, guitarist Brad Delson, drummer Rob Bourdon, bassist Phoenix and turntable wiz Joe Hahn seemed to have their minds on other matters. While Shinoda and Delson opened their windows in order to exchange greetings with their adoring public, the group's remaining members remained focused on more basic activities. Bennington was snoozing on a couch, Hahn was reading the latest computer "techie" magazine while Phoenix and Bourdon were focused in conversation. After spending more than a year's time together on the road, it seemed as if things were still A-OK in the world of this multi-platinum rap/metal band.

"Things really couldn't be better for us," Delson said. "The way the fans have responded to the music has gone beyond our wildest expectations, and what's even more important is that we've really stayed close as a band. A lot of times we hear that when things happen the way they have for us, the pressure can really build. But we've kept everything cool. We've all managed to enjoy this together."

There certainly has been plenty for the Linkin Park crew to enjoy over the last 18 months. Sales for their debut disc, **Hybrid Theory**, are fast-approaching the triple platinum level, and response to such songs as *Crawling* and *One Step Closer* have helped make this So Cal sextet one of the most widely listened-to bands currently operating within the New Metal sphere. Yet despite all of their incredible out-of-the-box success, and despite the countless "New Band of the Year" awards that have come their way, as Delson indicated, this is a band that at its core remains comprised of six good friends who share a similar view of life. To each and every member of the LP patrol that is still the most important element of the group's success.

"You've got to spend so much time with one another that it might as well be fun," Shinoda said with a smile. "There are times when you need a little time alone, but we all come together when we need to. All-in-all it's been great. It's been the most amazing time of my life, and I think everyone in this band feels the exact same way that I do."

There can now be no doubt that Linkin Park have proven they possess exactly what it takes to reach the very top of the rock and roll world. Their sound dramatically blends together both the most blatant and subtle elements of metallic and hip-hop soundscapes. And with an attitude that is simultaneously powerful yet accessible, these guys have seemingly hit upon the special formula needed to provide instant riches on the ever-unpredictable contempo-

rary music scene. As displayed so brilliantly throughout **Hybrid Theory**, this is a group that possesses a true affinity for mixing and matching even the most contrasting elements of the rock and roll kingdom. But rather than having their sound come across as forced or contrived, for Linkin Park it all seems to be a natural part of their creative process. Indeed, for these like-minded rockers, such diversity simply reflects their varied musical backgrounds and tastes. And when that rugged blend is added to the strong melodic sensibilities that this unit shows both on album and on stage, you find yourself listening to one of the most important groups of recent rock vintage.

"We've never tried to be different just to be different," Shinoda said. "From the very beginning, we all had our tastes and interests, and we just decided to try our best to bring 'em all together as best we could."

Three million albums sold... major world tours... award-winning videos—it's certainly been an amazing trip to the top for Linkin Park. Originally formed under the name Hybrid Theory by these high school buddies back in 1996, the band began their road to rock and roll fame without major expectations. For this unit the primary goal has always been to enjoy themselves and make music that satisfies their creative souls. Within weeks of coming together "to jam and have some fun", however, the band's members began to recognize that they possessed some special qualities within their ranks, and quickly began to reassess their career objectives.

As they began writing and performing more seriously, the ambience which surrounded this distinctive band with the two lead vocalists began to change. Almost as soon as they began hitting the local L.A. club circuit, the Linkin Park pack began constructing a dedicated fan following that would often travel for hundreds of miles in order to hear the band play at various small

venues throughout the Southern California area. As the group's rep continued to grow (and as major label interest began to reach a fever pitch) these dedicated band disciples took their act into high gear, utilizing virtually all of their free time to pass out flyers advertising the band's upcoming shows and making sure that word got out there about this exciting young unit.

"Our fans have always been so incredibly supportive of us," Shinoda said. "It started almost from the first show we ever played, and it hasn't stopped. We owe so much to them, and they know it. No matter where we may end up, the work they did for us in the early days will always mean so much to us. They'll always be part of our musical family."

The hard work put forth by Linkin Park's loyal following obviously did its job. Not only did their work help transform the band into one of So Cal's most in-demand club attractions, it convinced the group to expand their realm of expectations and start pursuing the prize of big-time recognition. After two years of perfecting their complex sound and honing their songwriting edge, the LP boys finally decided it was time to cut a self-financed, three-song EP. That effort eventually reached the hands of a major label executive, who upon hearing the band's hook-laden, metal-meets-rap sound jumped at the opportunity to sign the unit to a record deal. And now, less than two years after initially inking that record deal, Linkin Park's unique approach to their musical craft has clearly helped turn the material featured on **Hybrid Theory** into one of the most exciting albums of the year.

"Once we realized that we had something special we did everything we could to maximize it," Delson said. "What's happened to us over the last year or so has given us a great foundation. Now it's up to us to take it from here."



There are times when Staind's Aaron Lewis still appears a little overwhelmed by the power his words have over the band's millions of followers. The shaven-headed vocalist admits that sometimes he's even somewhat intimidated by the notion that the passionate and often highly personal thoughts that fuel so many of the group's songs touch directly upon the hearts and souls of his listeners. Even having two consecutive multi-million-selling albums and six sold-out world tours to his credit hasn't eased Lewis' oft-troubled psyche in that regard. In fact, at times it's served as an ever-increasing burden.

"I look out at times into a sea of expectant faces," he said. "It's like they're expecting me to say something significant—something that will truly impact their lives. That's a little overwhelming. I'm still just a singer in a band. My thoughts come across in the songs we play. That people can understand them and relate to them is one of the greatest compliments that a performer can have. But I'm not up there to change anyone's life."

The fact is, however, that over the last three years the words and music of Staind

ed much of the early '90s music scene, in their attitude and approach these guys are clearly members of today's New Metal movement. Sure, they may lack the outrageous demeanor of Slipknot, and they may not display the cutting edge approach of Tool. But what Staind has working on their side is something even more valuable in regard to maintaining a long and successful recording career—total musical conviction.

"Our music does reflect who and what we are," Lewis explained. "There is a lot of emotion in our music, and as the vocalist

change the rules of that game without even providing a moment's notice.

"We've really learned a lot in a short time," Mushok said. "Some of it was force-fed to us even before our first album came out, and a lot more of it is stuff that we learned about as we toured over the last few years. Also, having someone like Fred around to advise us on a number of things has been a huge help. I'm convinced that Fred knows something about everything when it comes to the music business, and he's never been shy about sharing that knowledge with anyone who asks him."

While Durst has kept a somewhat lower profile in the Staind radar screen in recent months (preferring to keep his focus on his new record label which recently broke the super-hot Puddle of Mudd), it seems that his link with these New England-based



BY CHARLIE WAYNE

have impacted lives all over the world. With the recent success of the band's latest disc, **Break The Cycle**, Lewis and bandmates Mike Mushok (guitar) Johnny April (bass) and Jon Wysocki (drums) have emerged among the most influential spokesmen in the hard rock world. While countless bands around them have grown to rely on either their fashion flair or their sense for theatrical overkill in order to relay their musical messages, Staind has continually proven to be a band with a proud "music first" philosophy. As shown on such recent hits as *It's Been Awhile*, *Can't Believe*

those lyrics tend to reflect what I'm feeling. It isn't necessarily happy music, but that's not what we're about. But at the same time, it's not designed to depress either us or those who hear it. It's honest music that doesn't rely on gimmicks or trickery of any kind. It's music from our hearts, and I believe that the fans can sense our commitment to both the music we're making, and to them."

It would seem that the commitment to their craft of which Lewis so eloquently speaks has

rockers will always remain strong. Thanks to Fred's initial guidance, Staind can now certainly stand on their own two feet when it comes to dealing with just about anything delivered to their rock and roll plate.

In the year that has now passed since **Break The Cycle** instantly broke out as the best-selling album in the world (moving over 700,000 copies during its first week of avail-

"I look out into a sea of expectant faces."

and *Fade*, this is a group that doesn't believe in masking the power of their rock and roll statements under a blanket of false showmanship.

"In a lot of ways the way we approach our music today is no different than it was five years ago when we were first trying to gain some recognition," Lewis said. "We've always had our priorities in the right order. If you don't have good songs, and you can't really deliver them on stage, then everything else becomes kind of irrelevant."

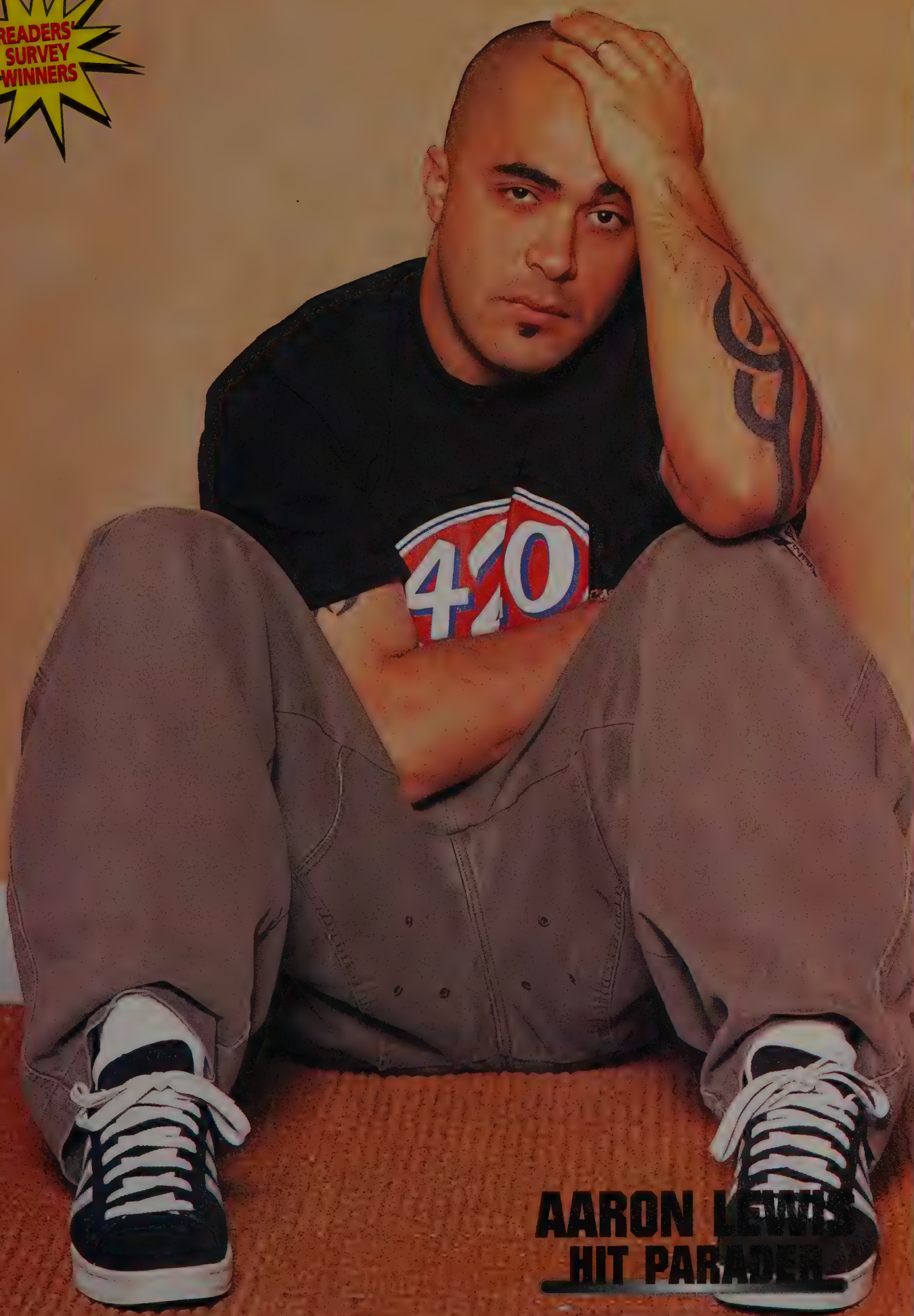
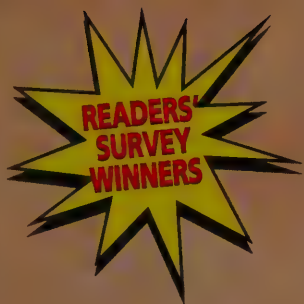
With the astonishing success of **Break The Cycle**—which follows hot-on-the heels of the double platinum success of the group's 1999 disc, **Dysfunction**—Staind have now clearly established themselves as the most successful hard rock act of the new century. While in the eyes of some the band remains basically an updated version of the gloom-laden, down-at-the-mouth legion of hard rock practitioners who so effectively dominat-

clearly been noted and appreciated by even the seen-it-all, done-it-all members of contemporary rock society. Not only has **Break The Cycle** emerged as one of the break-out hard rock releases of the last decade, but the band's ability to translate their studio sound in a live environment has made them one of the era's major success stories. The members of the band have taken great pride in the knowledge that millions around the world have heard and responded to their various musical maneuvers. However these guys are also well aware that even as they're riding high as the current "kings" of the metal scene, they should take *nothing* for granted in their on-going quest for rock and roll acclaim. They've been told over and over again by their mentor, Limp Bizkit's Fred Durst, that just when they might begin to assume that they've got this rock and roll "game" all figured out, the public—as well as the recording industry itself—is liable to

ability), Staind has emerged as one of the most critically lauded and commercially successful bands of their generation. They've won a variety of music industry awards not only for the raw, overwhelming power displayed within their rock and roll sounds, but also for their willingness to show a softer, more vulnerable side of their artistic personality. But all of the acclaim that has recently been hurled their way still hasn't had much impact in changing Staind's down-to-earth perspectives. They remain a band proudly in touch with their fans as well as with their own creative souls.

"You can't afford to get swept up in all the stuff that's going on around you," Mushok said. "You can try to enjoy it, but you can't get lost in it. Thankfully we have our friends, our families, and most importantly, each other to make sure our attention always stays focused on the things that are really important."





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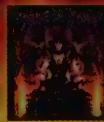
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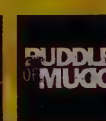
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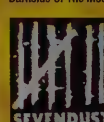
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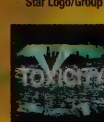
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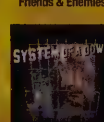
24751 SUBLIME  
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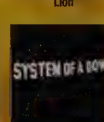
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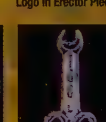
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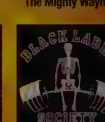
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# SLIPKNOT

ONE  
STEP  
BEYOND

BY CURT SCHLESSINGER

Even when you're a member of a platinum-covered band like Slipknot, things don't always go exactly the way you want them to. Indeed, the last few months of 2001 were anything but what this crazed nine-man metal machine from Des Moines, Iowa had in mind. First, in the wake of the terrorist attacks that rocked the nation last September, the band decided to delay the start of their European tour until early 2002. Then, just as they planned to hop back onto their tour bus to begin a much-anticipated road trek through various Midwestern cities that the Knot had missed on their arena-sized Pledge of Allegiance outing, the wife of Shawn "Clown" Crahan was diagnosed with Crohn's disease.

That unfortunate incident forced the band to once again alter their tour plans.

Yup, things certainly didn't go as intended for D.J. Sid Wilson, bassist Paul Gray, guitarist James

Root, drummer Joey Jordison, keyboardist Craig James, percussionist Chris Fehn, percussionist Crahan, guitarist Mick Thompson and vocalist Corey Taylor (also known by the Knot-names: 0, 1, 2, 3, 4, 5, 6, 7 and 8.) But true to their never-say-die nature, this unique musical act took the time off which had been forced upon them to refocus their creative energies and recommit their attitude towards making sure the band's next road sojourns would be their best yet.

"Obviously, we didn't want to take that time off," said Taylor. "We just didn't think it was right to go over to Europe after all the stuff that had happened here in September. We felt it was the right thing to do to delay the tour. We still are gonna get everywhere, we're just gonna do it a few months later. The situation with Shawn was something else. His wife needed six weeks to recover, and he wanted to spend time with her and their kids. We all certainly understood that."

Their unique understanding of one another's needs has always seemed to be at the very root of the "hive" mentality that pervades Slipknot's musical attack. As shown throughout their live shows, as well as on their two million-selling discs—1999's Slipknot and 2001's *Iowa*—this coverall-wearing, mask-bearing contingent of metal mayhem makers has established exciting new precedents upon which the entire contemporary music world has now begun to act.

Indeed, there is no denying the fact that Slipknot are a true rock and roll phenomenon, a band that's taken an intense blend of hard rock and heavy metal sounds, added a touch of highly theatrical stage style, and emerged with an approach that has both captivated and overwhelmed fans around the globe. Despite the apparent strangeness that pervades so much of their on and off-stage activity, the Knot have become the measuring stick against which all pretenders to their shock rock throne must now be measured.

"We've been successful because we've done what we've believed in," Taylor said. "There's no way that fans can't see right through groups that are putting on a false act up on stage. They know what's real—and that's what they

"We didn't want to delay our tours, but sometimes things just happen."

respond to."

Responding to Slipknot's metallic clarion call has yielded some amazing results for both the band and for those who follow their Pied Piperesque call-to-action. Despite being virtually ignored by the mainstream media (or frequently picked-upon as "charlatans" when the focus of conventional attention has been showered upon them), Slipknot has proven that their comic-book mentality and horror-movie approach can hold an amazing appeal for a generation brought up on stars virtually devoid of personality. Rather than staring at their shoes and bemoaning their fate, this nine-man action force has continually pumped fresh life's blood back into the hard rock world, and their efforts have been richly rewarded.

"The only thing we don't like is when what we don't create some kind of reaction," Crahan said. "We thrive off of the responses that we get. If people are cheering for us, that's very motivational. But if we know that there are people who don't like us, that's motivational too."

From the very moment of their inception, these masked men have responded to the opportunities presented to them like a ravenous life form rising from the bowls of Planet Earth. Their mission was to emerge out of the Heartland and conquer all that stood in their path through the power and passion of their

music. They attacked everything and anything in their way with their intense and probing musical sound, and by doing so they quickly emerged as multi-media rock and roll sensations. Thanks to the response afforded such songs as *Heretic Anthem* and *Tattered and Torn*, the Knot have clearly blossomed as the latest in a long line of outrageous metal performers. Much like Kiss, Twisted Sister and Marilyn Manson before them, Slipknot have found a special way of tweaking the collective psyche of the soft American underbelly. They've outraged conservative action groups, and enraged more conventionally-minded members of the music world. But through it all, the Knot have also proudly shown their collective metal mettle. In fact, it seems quite apparent that they've enjoyed the "heat" that's come their way almost as much as the adulation that's been heaped upon them from so many corners of the contemporary music world.

"We're not one of those bands that says that we never wanted to be big," Gray said. "In fact, I think it would be fair to say that we want to be as big as possible. But we will all also tell you that becoming famous has never been that high on our list of priorities. If we wanted to be recognized, if we wanted people to respond to our faces, we wouldn't be wearing these masks. For us it's about the band and it's about the music. The more people we can touch with our message, the better we like it."

Amazingly, all of what's happened to Slipknot over the last three years still seems to represent just the tip of this band's creative iceberg. While some forces within the hard rock community insist that the time of the Knot's greatest artistic and commercial impact has already come and gone, many others believe that we've all just begun to feel the brunt of this unit's razor-edged attack. So where will Slipknot be a year from now? Riding high atop the charts with their third album? Or just a fast-fading memory in the minds of the ever-changing rock populace? Trust us when we tell you that these guys aren't losing even a moment's sleep worrying about such matters.

"We are what we are, and we do what we do," Taylor said. "All I know is that we're gonna keep pushing things to the limit, and everyone better be ready."

PHOTO: EDDIE MALLUK



READERS'  
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**CLOWN  
HIT PARADE**



# PRESSURE 4-5

BY JAMES HARDING

Coming up with something that makes you stand out from the crowd seems to be one of the primary assignments for any band hoping to enter the 21st Century heavy metal sweepstakes. Some, like Puddle of Mudd and Pete, rely on superlative songwriting to carry that load. Others, like Mudvayne and Crossbreed count on their outrageous images to win them public renown. Still others, like Saliva and Drowning Pool have created powerful, instantly-infectious hits that have served to quickly catapult them to the top of the hard rock pile.

Despite the inherent difficulties associated with coming up with something fresh and new, it seems like the young band Pressure 4-5 know *exactly* what to do to make themselves stand out from the rest of the hard rock crowd. While vocalist Adam Rich, guitarist Mark Barry, guitarist Joe Schmidt, bassist Lyle McKeany and drummer Tom Schmidt aren't exactly rediscovering fire on their major label debut disc, **Burning The Process**, they've come up with just enough splash, dash and sass to make the rest of the New Metal community sit up and take notice. This California-based quintet has summoned up heapin' helpings of heavy metal muscle, lyrical insight and instrumental skill in order to make their latest foray into the rock yard a tasty, and surprisingly uplifting (at least in terms of these down-trodden musical times) hard rock package.

"We named this album **Burning The Process** because as individuals we're constantly learning and trying to figure things out," Rich said. "It's an on-going process for all of us, but it's what life is all about. The name of the album is honoring that process."

Throughout **Burning The Process**, Pressure 4-5 blend their unusual mix of rock and roll reactants with a sure-handed feel for both writing and recording. Working with studio wizard Jay Baumgartner (who previously lent a production hand to the likes of Slipknot and Papa Roach) on such songs as *Enough*, *Into Yesterday* and the group's first single, *Beat The*

*World*, P 4-5 create an imposing yet accessible musical facade that features both the unit's primal, metallic sound and their humanistic lyrical stance. It's a combination that has already won over countless converts when the group toured the nation last summer as a "special guest" performer on Ozzfest 2001.

"The Ozzfest experience was great for us," Rich said. "It allowed us to come in contact with so many fans and other musicians. We were able to get immediate feedback on what we were doing right and what we were doing wrong. Obviously, very few people in the crowd had ever heard of us or ever heard any of our music. But they were all very receptive, and I think by the end of our set we gave them something to remember."

Giving their followers something to remember has been Pressure 4-5's goal ever since

the band first came into existence in Santa Barbara, CA back in 1998. It was then that these five college buddies realized their shared love of hard rock, as well as their up-beat philosophies, made them a near-perfect musical match. Within a year's time the band had written an



Pressure 4-5:  
"The Ozzfest  
was a great  
experience for us."

## TURNING UP THE HEAT

album's worth of material, then recorded and released a debut disc, **Antechnology**, on their own. From there, constant gigging throughout the Southwest—where the band opened for the likes of A Perfect Circle and Incubus—opened the eyes of many within the rock scene... and eventually led to a major label swooping down and signing the band to a deal. Soon after, they were in the studio laying down the intelligent, insightful and incendiary tunes that comprise **Burning The Process**.

"It's very important to us that our music reflects our attitude towards life," McKeany said. "We're not the kind of people who dwell on stuff that brings you down. That's just not our thing. We believe that everyone has the power to make a change for the better."



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8-01

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There's a magical moment in the careers of most rock stars when they go from displaying a "just happy to be here" attitude to one that indicates they know they belong. Even after having his group's debut album, **Come Clean**, sell over 500,000 copies and the band's first video, *Control*, emerge as an MTV staple, Puddle of Mudd's Wes Scantlin still hasn't fully made that transition. There are times when this good looking, blond Kansas City native seems totally at home with his new-found status as a Rock God—then there are other times when he reverts to being the slightly shy, somewhat awe-struck guy who can't quite come to grips with the royal flush that life has recently dealt him.

has come in contact. It is the band's intensely accessible sound and stick-to-the-brain-like-super-glue melodies that have quickly won them a legion of converts from London to Los Angeles. In sharp contrast to so many of the poseurs and charlatans currently masquerading around the contemporary music scene, this is unquestionably a *real* rock and roll band, one that can write, play and sing with an elan that is both entertaining and endearing. Interestingly, while some industry insiders have noted the band's ever-accessible songs and their viewer-friendly video persona, others have quickly latched on to the group's dark lyrical perspectives and Scantlin's from-the-gut vocal delivery. In certain circles, there have even been some broad comparisons

carefully constructed to yield the maximum of rock and roll listening pleasure.

"We never approach a song with any idea other than it's going to be the best song we've ever written," Scantlin said. "If it's not a great song, it's just not used. It doesn't cut it. We don't fall in love with every note we play and every word we write. If they're good enough, then we do fall in love with them, but if they're not we get rid of 'em in a hurry. **Come Clean** represents the best of what we came up with over a long period of time. Believe me, we didn't start writing this album after Fred (Durst) decided to give us a deal."

With their album high on the charts, and *Control* on playlists throughout the land,

# PUDDLE OF MUDD

## BLASTING OFF

"We know that you've got to go out and make things happen."

But that's the way it goes in the rock and roll world. One day you're flipping burgers under the Golden Arches, and the next day you own the joint. Things have certainly come in a fast-and-furious manner for this talented band that in addition to vocalist/guitarist Scantlin features bassist Doug Arditto, guitarist Paul Phillips and drummer Greg Upchurch. The tale of Puddle of Mudd's rapid rise from relative obscurity to international stardom has already become the fodder of Urban Legend. The saga surrounding Scantlin's bold attempts to get backstage (using a home-made pass, no less!) and reach Limp Bizkit's Fred Durst with a Puddle of Mudd demo tape has made even the most tried-and-true rock veterans smile with amusement and amazement. Indeed, it does seem as if everything that Puddle of Mudd attempt to do these days has been rewarded with a big thumbs-up from those who control the contemporary music industry.

"We know how fortunate we've been," Scantlin said. "We don't take any of this for granted. We struggled enough back home in Missouri to know how fortunate we are to be in this position. But we don't want to be overwhelmed by it, either. You can't sit there and just expect things to happen. You've got to go out and *make* them happen to the best of your ability. I guess that's what motivated me that night to hop in my car with our demo tape believing that one way or another it was gonna land in Fred's hands."

What Durst heard on that demo tape was exactly the same thing that has astounded virtually everyone with whom Puddle of Mudd

BY SIMON HARRIS

made between Puddle of Mudd's approach to rock and roll and that of the late, great Nirvana.

"When you listen to some of this band's songs you can hear definite traces of a Nirvana influence," said a label source. "I don't know how intended that is, but I don't think it's going too far out on a limb to say that Wes probably was influenced at some point in his life by Kurt Cobain. But there's also no question that Puddle of Mudd are not being derivative in any way. They're doing something that's totally their own."

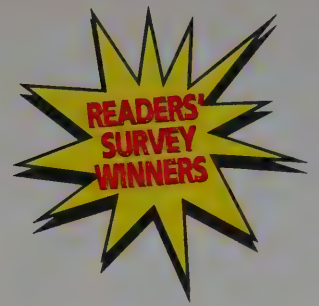
Totally their own... you betcha! As heard on such stand-out tracks as *She Hates Me* and *Out Of My Head*, Scantlin's impassioned vocals and the band's rock-steady beat blend to form a swirling vortex of pure rock adrenaline. But underneath the passion and beyond the power displayed throughout **Come Clean** lies a deft songwriting touch that the band members acknowledge is the key to their success. While much has already been written and said in regard to this unit's dedication to crafting the very best songs they can, you really can't appreciate the depth and breadth of PoM's abilities as tunesmiths until the entire contents of their debut disc is fully digested. From first cut to last, there are no fillers, no frills and no fluff—each and every song is a winner that's been

Puddle of Mudd have now turned their collective attentions away from the studio and towards the concert stage. They know that the eyes and ears of the rock world will be straining to hear whether or not these Midwestern rockers can cut it up there under the spotlight, and these guys don't want to disappoint. Despite the relative ease with which they've reached the top of the rock pile, Scantlin wants us all to know that life hasn't always been so easy for Puddle of Mudd. These guys have already paid plenty of dues in clubs and bars throughout the heartland. Now that they're out there, touring with the likes of Godsmack, Cold and Staind, this quartet wants to try and bring the same up-close-and-personal ambiance that they enjoyed during those teeth-cutting club performances to the biggest arenas in the world.

"We want to try and connect with the fans at every show," Scantlin said. "That's real important to us. We know that some of the places we'll be playing won't lend themselves to that kind of contact. We've already experienced a few shows where the people seem like they're a million miles away from the stage. That takes some getting used to. But it's our goal to break down that barrier and reach out to those people. That's what really good rock and roll is supposed to do."

PHOTO: ANNAMARIE DISANTO





**PUDDLE  
OF MUDD  
HIT PARADER**



# OSZDY OSBOURNE

## HEALTH IS EVERYTHING

BY WINSTON CUMMINGS

One might think that after living life on the edge throughout his 53 years on Planet Earth, that after dining on danger, feasting on frenzy and continually tempting the gods of fate with his unpredictable attitudes, that nothing could possibly faze Ozzy Osbourne. But who would have believed that something as mundane as a hotel shower stall would be enough to throw a major damper into the plans of heavy metal's most notorious "madman?"

It was back in late October, the day before the start of the Ozzy's highly-anticipated *Merry Mayhem* tour, when the legendary vocalist decided to take a quick shower. Somehow, from the time he turned off the hot water faucet until he stepped back into the living room of his plush hotel suite, Ozzy had fractured a bone in his leg. The pain was excruciating, but being the time-tested trooper that he is, the once-and-perhaps future Black Sabbath frontman went on with his scheduled performance that night, serving as the more-than-willing ring master for his traditional 90 minutes of on-stage mayhem. Only when the concert was over did he turn to his wife/manager Sharon and indicate that something might be really wrong.

"Sharon's used to hearing me complain all the time," Ozzy said with a laugh.

"I've got to be careful of what I say because I know if I complain too much she won't believe me. I mean here we were, at the very first date of a major tour, and I was complaining about something being wrong. My leg was really hurting me, but I figured it was something that would get better in a day or two. It didn't. I finally went to the doctor, and he told me I had a stress fracture. He recommended that I take some time off and give it a chance to heal. If I didn't, there was no way I could deal with the pain."

While taking time off at the very beginning of the *Merry Mayhem* road outing (one during which Ozzy shared co-headlining status with Rob Zombie), was the last thing that Osbourne wanted to do, as he now looks back on the unfortunate incident, he's mighty glad he heeded his doctor's sage advice. When the Ozz did finally did return to the concert stage almost a month after initially suffering his injury, he may not have been the crazed, can't-hit-a-moving-target, whirling dervish of stage energy that his fans may have come to expect. But, at the same time, he certainly wasn't the stuck-in-the-proverbial-mud performer that had been forced to play in pain during the tour's



first few shows. Slowly and surely as the leg grew stronger—and as fans around the nation grew more and more receptive to **Down To Earth**, Ozzy's first solo disc in more than four years—it seemed that the trials and tribulations that greeted the start of Merry Mayhem may have all been for the best.

"I actually enjoyed the time off," Ozzy said. "I hated doing it, but once I realized that I had no option, I did enjoy it. I had gone pretty much non-stop since the start of Ozzfest last summer. In fact, I had to cancel another scheduled tour with Black Sabbath in order to finish recording **Down To Earth**. There was a lot of pressure on me, and I don't always respond that well to pressure. But I'm very pleased with the way the album turned out, and the response to the tour has been amazing. When I got back out there on the road after Thanksgiving, I felt totally revitalized. I felt like I could keep going forever."

While Ozzy was revitalized by his month-long forced hiatus, when the Lovable Loon finally returned to the Merry Mayhem tour trail he discovered much of the world around him had been revitalized as well. At tour's start, only six weeks after the disastrous events of September 11, America was still reeling from those heinous terrorist activities. Though the nation's heart was still suffering greatly by year's end, it seemed that our quick demolition of the Taliban regime had once again filled America's damaged psyche with confidence. As the weeks quickly passed, and our nation

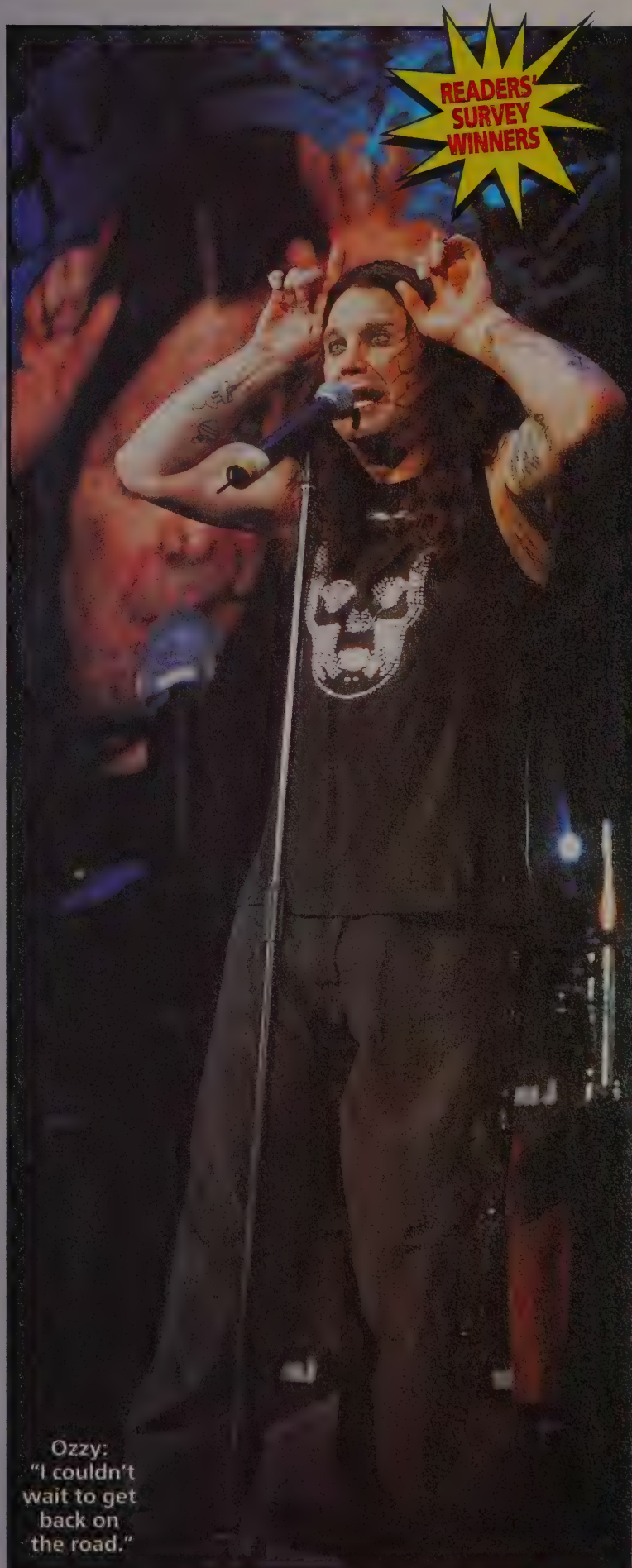
**"I TOLD SHARON THAT I WAS IN PAIN—  
THAT WAS AS HARD AS WALKING  
ON MY LEG."**

resolved to fight terrorism continued to increase, our ability to go out and have some fun by listening to rock and roll seemed to at least partly return. Who better than Ozzy Osbourne to fill our need for some musical relief? After all, Ozzy—who had been in New York at the time of the World Trade Center tragedy—had been deeply affected by those events, and he seemed particularly pleased to help ease America's pain in any manner he could.

"It seemed that everything changed on September 11," Ozzy said. "Before that everyone seemed interested in what Congressman Condit did—or didn't—do. After that everyone had to stop to remember who he was. It was such a tragedy. Nobody could possibly have prepared for it. Everything—including making music—seemed so irrelevant. But we had to keep going and do the best we could. The answer for me was to try and make the music as relevant as possible and to see how I could help. That's why we took the proceeds from some of the merchandising items and turned them over to the relief effort. The Meadowlands show in New Jersey was the one where the proceeds went to a charity that Howard Stern was supporting. I trust Howard, and that's important because we want to make sure the money goes where it's supposed to go."

Obviously, when he was recording **Down To Earth**, Ozzy had no idea the impact the tragic events of September 11 would have upon him. Nor could he have known the degree of import his new music would have on those trying to recover from that horrific day. Not only did the disc's first single, *Gets Me Through*, become a metallic anthem for those troubling post-attack times, but the spacey ol' Dreamer took on added significance with its chorus of "I'm just a dreamer who dreams of better days." As he now looks back, Ozzy finds it ironic that songs written so long before the historic events of last year have taken on such a new and radically different meaning.

"Sometimes songs take on a life of their own," he said. "The beauty of music is that people can interpret it as they wish and allow songs to take on certain meanings in their life. That's true for *Gets Me Through* and for *Dreamer* as well. Both lend themselves to a bit of optimism and hope, and I like that. If I can bring a bit of hope into people's lives in these bleak times, then I believe I've done something worthwhile!"



Ozzy:  
"I couldn't  
wait to get  
back on  
the road."











**I**t took us two years to go from being a local band in Chicago to one of the premiere metal bands out there," proudly declared Disturbed frontman, David Draiman. "That's not bad. Things are going okay with the group."

Okay? There's an understatement if we ever heard one! Since debuting with their now-multi-million-selling album, **The Sickness**, in March, 2000, Disturbed have been on a platinum-plus rocket ride to the top rung of the hard rock music chain. It's been a fast and furious path,

emerged, Disturbed has been on the fast track to mass popularity. Opening act gigs rapidly evolved into a headlining tour, and then the top-spot in the recent sold-out Music As A Weapon road outing where these Windy City rockers headlined over such show-stoppers as Drowning Pool and Stereomud. But as Draiman and the boys look back on all that has happened to them, they realize that it all could be for naught (at least in a quasi-historical rock and roll context) unless they can do it all over again with Disc Two.

possible experience?"

"We write music for ourselves, but the fans have to relate to it," Draiman said. "In the end it's got to be a shared experience. You have to feel like you're reaching one another on a very foundational level."

When asked to describe their new music, Draiman intimated that the sound of the second album would be a clear-cut evolution from **The Sickness**. While these rockers would obviously like to duplicate the success they enjoyed right out-of-the-box, they're not about to sti-

# DISTURBED

## THE NEXT BIG STEP

BY JODI SUMMERS

as Disturbed's surge in popularity can be greatly attributed to that most basic (and important) of band ingredients— good chemistry. Long-time friends Dan Donegan (guitar), Mike Wengren (drums), and Fuzz (bass) had been gigging together for years, but nothing was happening. Then in late 1997, they found the right frontman "Draiman" and within a year not only were they signed to a major label, but they were also developing a devoted fan base which supported the band in countless varied and exciting ways.

"It took us a little time to realize just how big a role our fans were playing for us all around the world," Draiman said. "Sometimes

you can get caught up in your own little world and not realize that there are people in all corners of this country who at this very second are doing something to support us, whether it's buying our album, purchasing tickets for a show, or calling up their radio station and asking for one of our songs to be played."

Barely five years after forming, Disturbed find themselves a band on the cutting edge— a group that's now devoting much of their time to planning the release of their much-anticipated second album. It's amazing how quickly it's all happened. Since **The Sickness** first

"I had large hopes," observes Draiman. "I thought **The Sickness** would be successful. I didn't know how successful. Actually the rate at which the success came was pretty quick. But we know that this is only the beginning, that we've got to do it again— in an even

**"WE WRITE MUSIC FOR OURSELVES, BUT THE FANS HAVE TO RELATE TO IT."**

bigger way— if we really want to make a lasting impression," explains Draiman.

So exactly how are Disturbed planning to make it all happen again with their second disc? The answer to that question, according to Donegan, is one word... discipline. These guys will recognize no limit when it comes to pouring their hearts and souls into their music. The members of Disturbed are obviously very concerned with keeping their career growing in an upwards direction. As they sit and write new songs, they wonder; "what is the best way to bond with our fans and make sharing music the best

fle any of their creative instincts to make sure that happens.

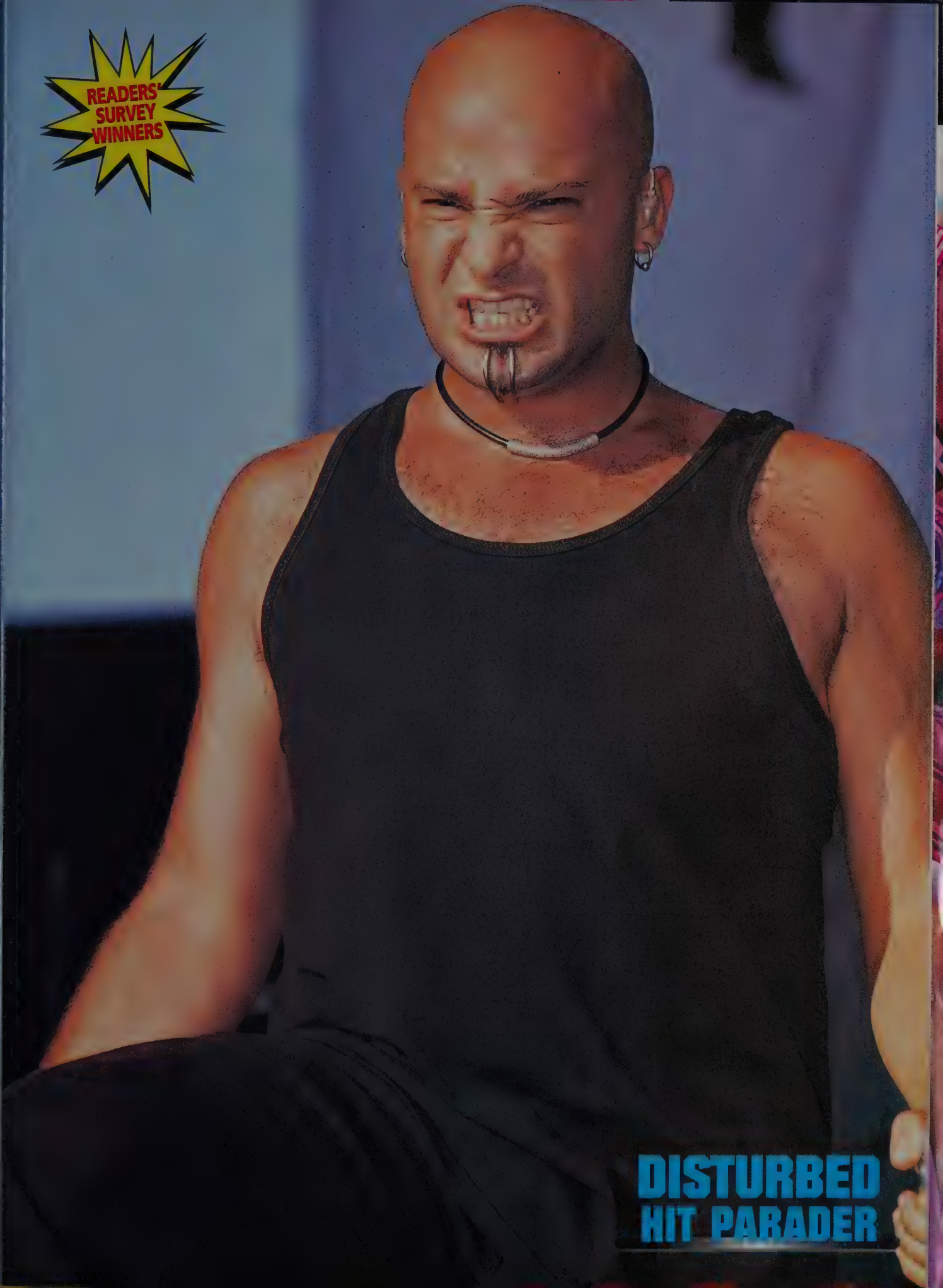
"I sing," the vocalist said. "I did it on the first album, and will do the same on the second. But the music may surprise some people. All I can say for sure is that the songs are going to be great, and the album won't come out until we feel every song is the best it can be."

If you wanted to catch an ear-full of what Disturbed has in store for us on their second album, perhaps you should have caught them

on their Music as a Weapon road outing. While out there filling 90 minutes of stage time each night, the band tried out a few new tunes for the audience. The objective was to get the rough patches smoothed out prior to entering the studio.

"We had to fill up the set," Donegan said with a grin. "We only have one album to play. You just can't do 15 minute jams on stage. You've got to give the fans what they want— songs they know and a few surprises. It worked for us, and it worked for them. It got everyone ready for what lies ahead."





**DISTURBED**  
**HIT PARADER**



**T**he members of Reveille are clearly on a mission. That mission is to get every last man, woman and child in the Western World to check out the music contained on their latest disc, **Bleed The Sky**. While still in high school, vocalist Drew Simollardes, guitarists Steve Miloszewski and Greg Sullivan, bassist Carl Randolph and drummer Justin Wilson met, formed, recorded their first demo, and sent it out to record companies—all over the course of just a few months. Then came a couple of showcases at New York City's legendary club CBGB's, and a three-album recording contract soon followed. Reveille's first release, **Laced**, featured 12 hard-hitting songs, a disc that included one track with Cypress Hill's B-Real. Next, Reveille went on tour with acts like Static-X, Godsmack, Machine Head, and Powerman 5000 before closing the tour out with a series of eye-opening performances at Ozzfest 2000. Soon after that, production on their second disc began. Then, after rocking the second stage at Ozzfest 2001, Reveille made their way into an L.A. studio to record **Bleed The Sky**. The new album undoubtedly testifies to Reveille's growth as a band, while at the same time establishing them as a major force in the new wave of rap-metal. Here's Drew to give you the whole scoop.

**Hit Parader:** How does **Bleed The Sky** differ from your first album?

**Drew Simollardes:** **Bleed The Sky** is a much more mature album in every aspect—music and diversity.

**Laced** was more focused in one direction. One thing we learned after we got on the road and started touring was that we can be a lot heavier and we can be a lot more melodic than most of the material on the first album. Thus, this album is a much better palette showing all of the shades of Reveille; some songs are completely loops and raps, some songs are more melodic—there are song choruses that use a lot more traditional rap/rock stuff than we did before. Musically, we branch off into all of these directions, but at the same time they're under one roof.

**HP:** Did you accomplish what you wanted to on the first album?

**DS:** I'm very proud of the first album, and what it meant at that point in time. The story for us is we got signed out of high school, and didn't really play any shows out. We had played less than 15 live shows when we went in to record **Laced**. We went into the recording studio, and we didn't really know what to expect. Recording an album

for the first time is like having sex for the first time. You wiggle around and know what feels good, but you don't really know what you're doing. We got out of there and we went on the road with bands like Godsmack, Machine Head, Static-X, Ozzfest, Powerman 5000—huge, awesome live bands. Every single night we're getting so much better that six months later we're looking back and thinking that we wish we could go into the studio right now. But I'm proud of what that album was at the time; kids right out of high school who were 15 to 17 year old. I think it's pretty awesome for what it was.

**HP:** How were things different for you this time?

**DS:** Going back into the studio this time was a whole different world. We knew how the whole process worked and what to expect. We definitely set goals that were much higher for ourselves, and I'm really

happy the way this album came out.

**HP:** How has your music changed from the first album to the second album?

**DS:** Musically, we've grown a lot. I had been singing in a band for a year before we did our first album—and that was just on the weekends. Then I got to play every single night, playing my hardest for a year-and-a-half straight; obviously, my rhythm and my flow has improved tremendously in every way.

**HP:** How did you apply what you learned towards creating this new record?

**DS:** There were some definite changes in our approach this time around. Steve, our guitarist, used to be a drummer. He taught himself beats, taught himself turntables, taught himself keyboards. He can pick up any instrument and then master it in a couple of weeks, and he can't even read sheet

# REVEILLE



## THE NEW BREED

BY JODI SUMMERS



music. He did a lot more writing— all the loops and all the keyboards and all the programming on this record was done by him. That was definitely different.

**HP:** How does your writing process work?

**DS:** I can feel songs coming on. You get a weird kind of feeling building up for a couple of days and then you get some ideas spinning in your head. Every time I try to write it down it doesn't come out, and then one night, I'll wake up at like 2 in the morning and then, boom! it's done in an hour!

**HP:** Which songs on the new album do you particularly like?

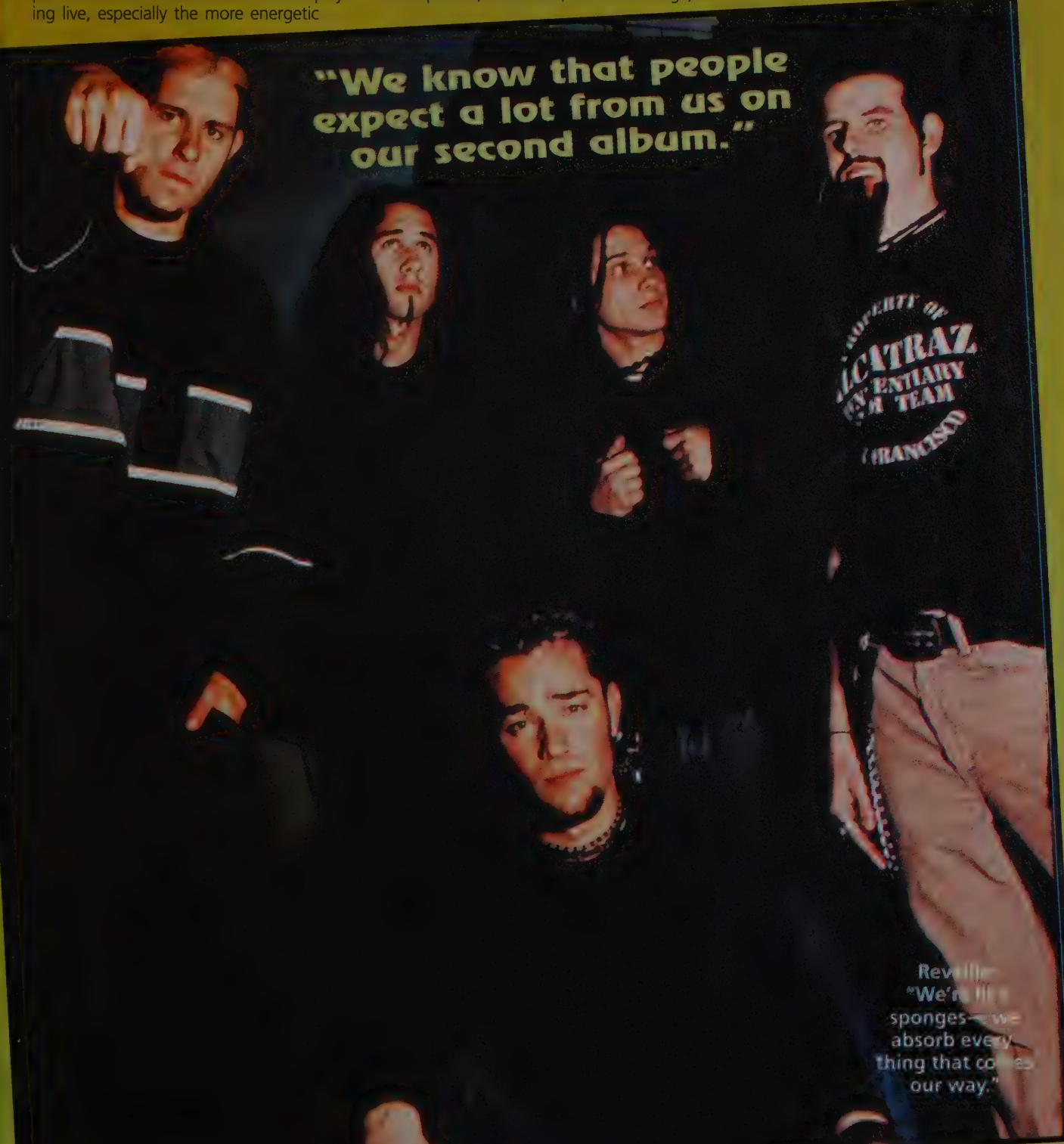
**DS:** Our songs are like little babies, I can't pick favorites. There are ones that I like playing live, especially the more energetic

ones. *Modified Lie* is a favorite of mine live. But I can't pick a favorite one on the album.

**HP:** Who has most helped you advance your career?

**DS:** Godsmack has helped us out a lot; they were our buddies from the beginning. We played a radio show called Local Bazooka, back home in Massachusetts. It features close to 20 local bands, which they consider to be the best groups from around the area, opening for 10 national headlining acts. Disturbed have headlined Local Bazooka, System of a Down has played there, Slipknot's played. The year that we did it, Godsmack was the headliner. Basically, we went up there, did our set, walked off stage,

and Sully Erna, Godsmack's vocalist, comes walking up to us and says, "You guys are totally awesome." Godsmack asked us to play at their CD release party, and we were kind of taken back, because we were just starting to talk about our record deal. Then, when Godsmack got up onstage that day and said, "You see that act, Reville? They kick butt!" We asked them to play our CD release party. They were just going off, praising us, and that's how it's been ever since. Godsmack had no reason to help us out, but they've always had their hand out there for us and have done everything they can to help us. They've been really cool.



**"We know that people expect a lot from us on our second album."**

Reville  
"We're like sponges—we absorb everything that comes our way."



# KORN

## JONATHAN SCORES BIG

BY ANDY SECHER

**J**onathan Davis is a man of many moods and many talents. Whether he's standing in front of 20,000 fans leading Korn through their latest array of hard-hitting hits, or sequestered in a recording studio working on the movie soundtrack to the recently released **Queen of the Damned**, the multi-faceted Mr. Davis is one guy who is in complete control of his musical destiny. These days, as Korn prepares to release their eagerly-anticipated new album, Davis finds himself at the very peak of his powers. He's received critical kudos from both near and far for his emotion-packed soundtrack work, and his recent efforts to bring young bands like Deadsy to the fore through Korn's Elementree Records label have made him one of the true movers and shakers of the contemporary music world. Recently we had a heart-to-heart chat with Davis about the various aspects of his ever-active existence.

**Hit Parader:** In recent months you've finished recording the new Korn album, scored the **Queen of the Damned** movie and relaunched Elementree Records. What's next?

**Jonathan Davis:** Actually, right now I'm in the process of producing another band for Elementree called Mars. I've taken over control of the label, and while it can be a pain in the butt at times I really enjoy giving young bands a chance to show what they can do. I like keeping busy. I worked on the Korn album during the day, went over to score the movie at night and then would do some production stuff in the

middle. I don't need much sleep.

**HP:** You've gotten a lot of credit for your work on the **Queen of the Damned** soundtrack. How does doing that kind of music compare to Korn?

**JD:** First of all, everyone involved from the guys in the band to the producer of the movie know that Korn will always come first with me. There's no question about that. But they all also know that I really enjoyed scoring the movie, and I plan on continuing that in the future. I worked on various aspects of this soundtrack for two years, so it certainly wasn't some throw-away project for me. Working with film is so different from anything else because you get to paint with your emotions in a very different way than when you're working in a band context. You're fitting your music into various scenes, and trying to make them work together. It's very challenging.

**HP:** We know that David Silveria's wrist injury delayed the completion of the new Korn album for a few months. Did that allow you the time to do the movie work?

**JD:** I would have done it any way, but having a little extra time allowed me to totally focus on the project. I was fully capable of doing both at the same time, and there were days when I did do them both. But the flexibility provided by Korn's schedule definitely helped things in that regard.

**HP:** How did your scoring work impact the music on Korn's new album?

**DJ:** It did in a lot of subtle ways. I came to the new album with much more self-confidence and that showed in the music I was writing and in the way I was singing. I knew I could make music on my own, which is a realization I had never made before. That's where the confidence came in. And the understanding of the way various instruments could work together to heighten feelings and emotions definitely carried over to Korn.

**HP:** Are you worried that the members of Korn may eventually feel threatened by your growing passion for scoring movies?

**DJ:** (Laughing) I think they know where my priorities are. Head and Munky came in to the studio while we were working on the movie score, and they contributed some great stuff. They understand why I'm doing this, and why I'll keep doing this. I've already got

a complete rig in the back of our tour bus so I can do scoring work while I'm on the road. I'm looking forward to doing that—and it's a guaranteed way to keep me away from any trouble.

**HP:** You were in total control of your soundtrack work, yet obviously you're part of a team with Korn. Which way did you feel more pressure?

**JD:** I'm a big boy, I can handle anything that comes my way. Pressure doesn't bother me. I've read the negative reviews for Korn over the years, and I've accepted them for what they are. As far as the movie goes, I've got to admit that the response has been very favorable. I've actually been kind of surprised. Perhaps the most painful part for me was having a certain musical part we created for the movie end up on the cutting room floor because a scene was cut from the movie. The director told me that when that happened it would break my heart, but I've understood that when you're working with film, the music doesn't come first. With Korn, it obviously does.

**HP:** Do you find that you watch movies differently now, listening to the scores as well as watching the action?

**JD:** That's definitely true. Even movies I've seen a lot, like **Gladiator**, I now have a new-found respect for. I look at them in an entirely different way now because I'm very aware of the impact

that the score has on the entire dramatic flow of the production. Perhaps a lot of people don't even notice a lot of what's happening in the score—especially of movies like **Gladiator** or **Crouching Tiger, Hidden Dragon**, which is another amazing movie score. But if you took them away, you'd have an entirely different movie. They all heighten the emotional impact so much. That appeals to me.

**HP:** Tell us a little more about what's going on with Elementree Records.

**JD:** As I mentioned earlier, I've kind of taken over the label now and really tried to get it going. We have Deadsy coming out, which is a very interesting act, and then Mars should be out later this year. I'm very involved with the projects and spend time in the studio with the bands—even when I'm not producing. With Mars, since I am producing, I am totally involved with the music. I really want to give them a chance to make it big. If I can do something to help exciting young groups, it makes me feel great.

**"Film work is different because you're painting emotional pictures."**





**JONATHAN  
DAVIS  
HIT PARADER**



# 2002 READERS' SURVEY RESULTS A SPECIAL REPORT

BY P.J. MERKLE

**"Now  
we're  
ready  
to take  
things  
to the  
extreme."**

It's truly amazing to witness the ways in which the heavy metal form evolves from year to year. While at times it may seem as if the same few bands continually dominate the metal playing field—with their sound, their image, and even their ideals placing a permanent mark on the psyche of all who experience them—the fact is that hard rock is a form caught in a maelstrom of ever-changing flux. Those riding high atop the charts in April may be shot down in May by a band we perhaps had never heard from before. Just look at the list of new stars that have emerged since our last **Hit Parader**

## FAVORITE BAND: SLIPKNOT

There were many within the hard rock world who bought into the notion that Slipknot might end up falling flat on their faces with the release of their second disc, **Iowa**. Well, you know what? It simply didn't happen. Not even close! While the ruckus caused by this bizarre nine-man metal army may have recently taken a small step back, with their crowd-pleasing performance at last summer's Ozzfest, and their headlining role in the recent Pledge Of Allegiance tour, Slipknot easily outpaced the competition to emerge as the winners in Favorite Band category of this year's Readers' Survey. But don't think 0,1,2,3,4,5,6,7 and 8 are taking any of their recent accolades for



was released: Puddle of Mudd, Drowning Pool, Crossbreed and Mudvayne were names that few of us had ever heard just a year ago. Today they're helping to reshape the structural foundation of the entire contemporary music world. And who among us would have imagined the impact such returning hard rock heroes as Ozzy, P.O.D., Staind and Slipknot would have upon the metallic community of 2002? They've all further solidified their positions as preeminent rock and roll forces. But, come to think of it, that's exactly why we run our annual **Hit Parader** ballots—to see who you, our ever-faithful **Hit Parader** readers, believe are the bands that have emerged as the true movers and shakers of the music scene. With all that in mind, we now proudly present the results of our poll.

## Puddle of Mudd: Hot upstarts.

granted—indeed, these Des Moines-based rock hounds are already gearing up to make sure that the Knot's future is even wilder, wackier and more wicked than ever before.

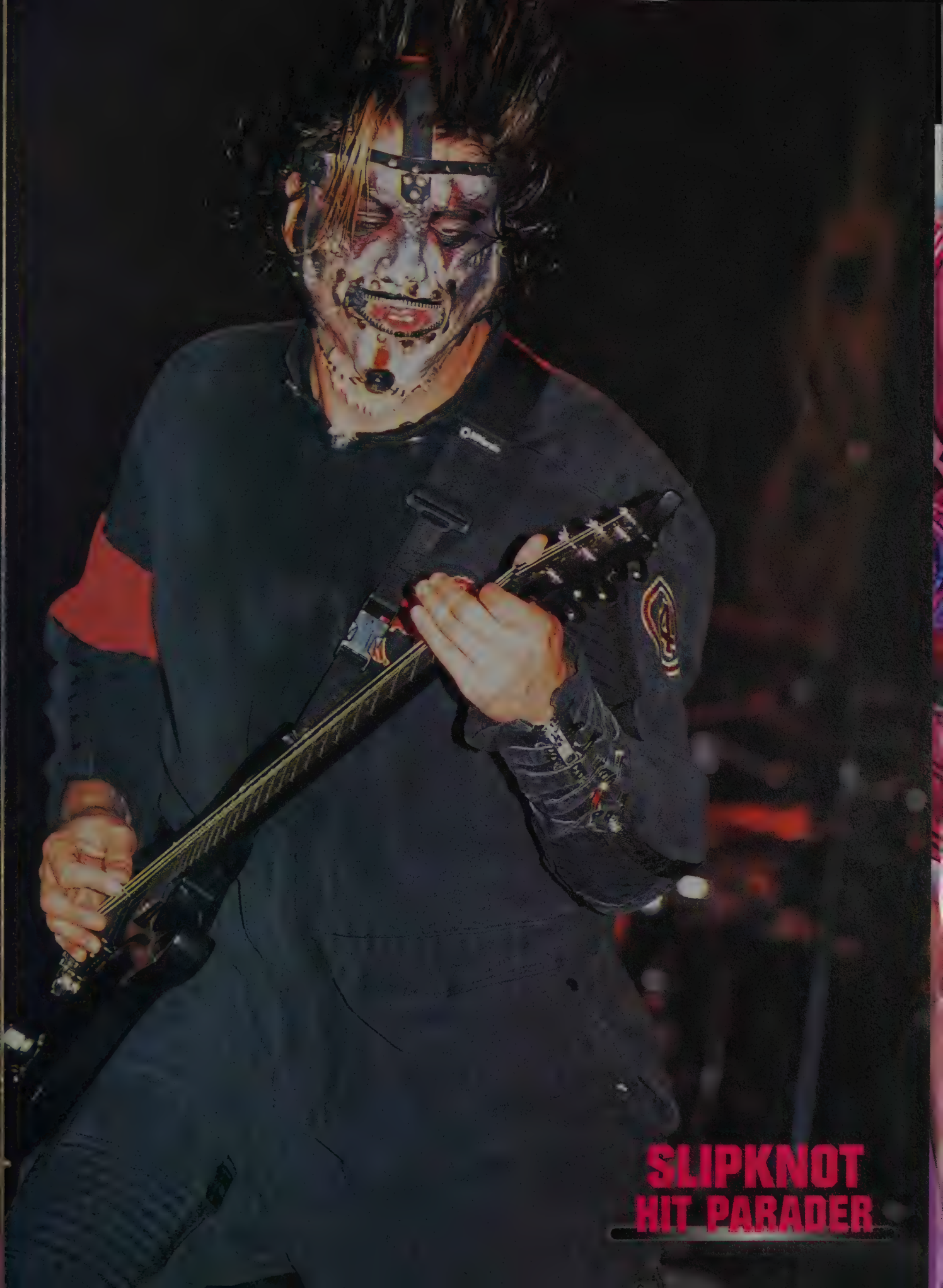
"I can promise that whatever you've experienced so far is only just the beginning," said vocalist Corey Taylor. "We've pushed things to the edge, but now we're ready to go even further."

## FAVORITE NEW BAND: PUDDLE OF MUDD

The Midwest has become the bastion of the New Metal movement. From Iowa's Slipknot to Illinois' Disturbed and Mudvayne, the heartland has produced many of the keystone acts of the recent hard rock renaissance. But there's no question that when Kansas City's Puddle of Mudd burst upon the scene last summer with their debut album, **Come Clean**, things took a turn in a whole 'nother direction. You see with these guys it's not about theatrical overkill or foaming-at-the-mouth rage. With Puddle

PHOTO: EDDIE MALLUK





**SLIPKNOT**  
**HIT PARADER**





**DISTURBED**  
**HIT PARADER**



of Mudd it's all about the songs they write, and vocalist Wes Scantlin, guitarist Paul Phillips, bassist Doug Ardito and drummer Greg Upchurch have unquestionably created some of the year's most memorable and haunting metallic melodies. That's why they rank as your Favorite New Band.

"Sometimes I look back a year or so to when this was all just a dream," Scantlin said. "It's really more than we ever could have imagined, and we have so many people to thank for helping us get this far."

### FAVORITE LIVE ACT: STAINED

Just a year ago, who could truly have imagined the degree of impact that Stained would have on the rock and roll world? Oh, sure, their previous disc, **Dysfunction**, had established this New England-based quartet as stars, but with the appearance of their latest effort, **Break the Cycle**, Aaron Lewis and the boys blossomed into one of the most potent commercial and artistic forces in the contemporary music world. And while their albums were selling millions from coast to coast, their live shows (including their recent headlining stint at Family Values) proved that this singularly distinctive act could more than hold their own on stage. Relying on a heady blend of go-for-the-throat rockers and plaintive semi-acoustic odes, Stained's in-concert performances became one of the year's must-see events, a fact that further solidified the band's hold on the top rung of the New Metal ladder.

"The response we've gotten on stage each night has been a little overwhelming," admitted guitarist Mike Mushok. "You can just sense the loyalty and support those fans are showing us, and we want to return that feeling any way we can."

### FAVORITE TOUR: OZZFEST

It's rather amazing to realize that when Ozzy Osbourne and his ever-clever wife, Sharon, first conceived of Ozzfest five years ago, they never imagined that the event would take on a life of its own. In that short span of time, Ozzfest has become the world's premier heavy metal event, a showcase for both veteran acts and budding young talent. This year's tour, which headlined Black Sabbath and

prominently featured the likes of Slipknot, Marilyn Manson, Disturbed and Linkin Park, proved to be one of the fest's most successful runs ever. Hundreds of thousands of fans from California to New Jersey came out to celebrate the day-long festivities—and in the process, experience the cutting edge of the heavy metal scene.

"Each year I think, 'Well, that's it,

great song delivered by a band that obviously cares about every note they play and every word they sing. Now as they begin feverish work on their hotly-anticipated second effort, these Chicago-based rockers know they have much to live up to.

"The next album probably will be quite different than **the Sickness**, said guitarist Dan Donegan. "We don't want to



Ozzfest has run its course," Ozzy said. "But then we start planning for the next one, and it seems to get bigger all the time. Now I imagine it can keep going for as long as we want it to."

### FAVORITE ALBUM: **THE SICKNESS, DISTURBED**

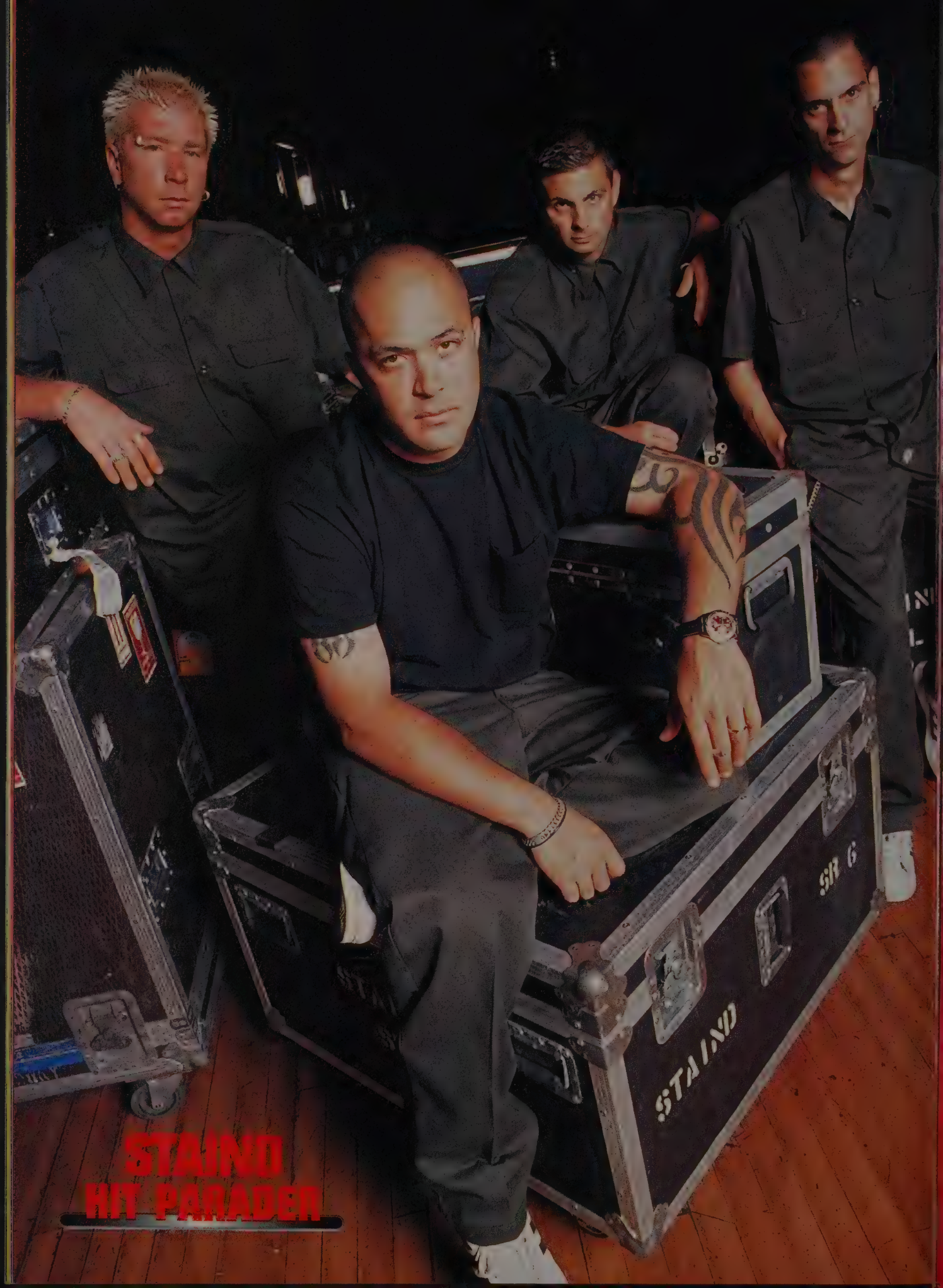
If you ask the members of Disturbed what pleases them most about the reaction fans across the nation have given their debut album, **The Sickness**, they'll gladly tell you it's that different people like different songs. On the surface such an analysis almost seems mundane. But when you break it down, you begin to understand exactly what lies at the heart and soul of the Disturbed musical experience—you can stop at any song contained on the disc and be treated to a

repeat ourselves, but we do want to present the same degree of quality in every song."

### FAVORITE PERSONALITY: MARILYN MANSON

Despite having his outrageous antics recently overshadowed by the likes of Slipknot and Mudvayne, and despite having his recent music be generally neglected by both rock radio and MTV, there's no denying the loyalty of Marilyn Manson's fan base. That dedicated following help propel this wild-eyed rocker to the top position in this year's Favorite Personality poll. While it remains to be seen whether or not Manson's greatest days as the shock rock leader of the metal world are behind him, there's no denying that this ever-clever, always-





**STAINED**  
**HIT PARADE**



unpredictable force still has plenty of musical mayhem hidden up his silk-and-leather sleeves. In fact, it seems like MM might be all over the place in upcoming months, with a new disc on the way, and his movie soundtrack work popping up on a continual basis.

"I've been working on a lot of new things," Manson said. "The new music is taking shape and it's far different than anything I've done before. It's taking me to some exciting new places, and I'm very pleased by that."

### MOST LIKELY TO SUCCEED: DROWNING POOL

From the moment Drowning Pool hit the airwaves with their robust, rollicking renegade anthem *Bodies*, it was clear that these Texas-based rockers were gonna make quite an impact on the heavy metal world. They may not be particularly pretty, and their music may possess about as much subtlety as the proverbial bull in a china shop, but the simple truth is that vocalist Dave Williams, guitarist C.J. Pierce, drummer Mike Luce and bassist Stevie Benton exude the exact brand of charisma that the 21st Century metal world is seeking. These guys don't pull any punches or hide behind any artificial cloaks. With Drowning Pool, what you see is exactly what you get—and as shown by the success of their debut album, *Sinner*, that is more than enough to satisfy the often insatiable cravings of the metal masses.

"When you start out on a journey like this one, you never know where you might end up," Williams said. "Well, like the old saying goes, we may not know where we're headed, but we're making excellent time."

### FAVORITE METAL ICON: OZZY

He's now 53 years old. He's been in the heavy metal biz for more than three decades. He's done more, seen more and been responsible for more than anyone else that's ever fronted a band. Who else could we be talking about other than the inimitable Ozzy Osbourne, who for the second year in a row won our Reader's Survey poll for Favorite Metal Icon. When you combine his stint as vocalist for Black Sabbath at last year's Ozzfest with his efforts on his recent chart-topping solo effort, *Down To Earth*, it's readily apparent that the Ozz has no intentions of slowing down one bit. If anything,

with his involvement in his own record label, and his continued support for many upstart hard rock talents, Ozzy remains the single most influential force in the metal world. He was, is and will always be The Metal Godfather.

"I feel great, and at this rate I hope I can keep going forever," the Ozz said. "I'm really inspired by all the young bands that I see these days, and it's nice to know that a lot of what I've done throughout the years has influenced them."

### MOST OUTRAGEOUS BAND: MUDVAYNE

Mudvayne insist that they don't do anything merely for "shock" value. They state



that when they appear at award shows in blood-splattered tuxedos, or when they rock out on stage dressed in some of the most horrific outfits ever devised by the minds of mortal man, it's done to enhance their fondness for mathematics, science fiction and all things unknown. Believe it... or not. Either way, the fact is that this Peoria, IL foursome has quickly emerged as one of the most outrageous, controversial and successful members of the New Metal world. With the immediate success of their debut album, *L.D. 50*, and the attention they've grabbed on their seemingly never-ending world tours, it appears that the entire universe will soon fall under Mudvayne's unique musical attack.

"We never want the music to be overshadowed by our image," said band vocalist Kud. "They always will work together to convey the essence of what we're trying to communicate."

### FAVORITE VIDEO: ALIVE, P.O.D.

At a time when the entire nation was hurting after the terrorist attacks last September, it seemed as if the rock and roll world needed a major pick-me-up. For many, that shot in the arm was provided by P.O.D.'s powerful video, *Alive*, which in sound and spirit seemed to provide some hope to those who may have lost their fortitude along the way. Without sacrificing one iota of their hard rocking power, this dynamic San Diego-based rap/metal quartet delivered a visually exciting and musically enthralling package that made the folks at MTV salivate, and fans around the globe race to purchase the group's latest disc, *Satellite*.

"We like to provide a message that's uplifting, yet lets anyone know that it's real," said the band's guitarist, Marcos. "There's no sugar-coating in our music. The people know we've been through a lot, so we know what we're talking about."

### FAVORITE RAP/ METAL ACT LINKIN PARK

While the entire rap/metal field took some heat during the last year for its supposed lack of musical creativity and one-dimensional, party-hearty message, one band seemed to deftly defy the odds. That band was Linkin Park, a group whose debut disc, *Hybrid Theory*, not only proved the artistic viability of the rap/metal form but emerged as the biggest-selling album of 2001! Amazingly, the disc sold over four million copies,

making it one of the most successful hard rock debut efforts in history. Their song *One Step Closer* dominated the MTV and radio airwaves, and their dynamic live shows won over converts everywhere the group performed. None of that seemed to have a dramatic impact on vocalists Chester Bennington and Mike Shinoda, guitarist Brad Delson, keyboardist Joseph Hahn, drummer Rob Bourden and bassist Phoenix.

Today, they remain the same down-to-earth rockers that they were before all this international acclaim began to change their lives forever. After touring the world—both on their own and as part of OzzFest—this So Cal unit is taking a short but well-deserved break before beginning work on their next album. "We're going to keep doing what we do," Delson said. "After being on the road so much, we're even tighter as a band and more focused than ever. We can't wait to get back in the studio and see where the music takes us this time."



# FLYKUT





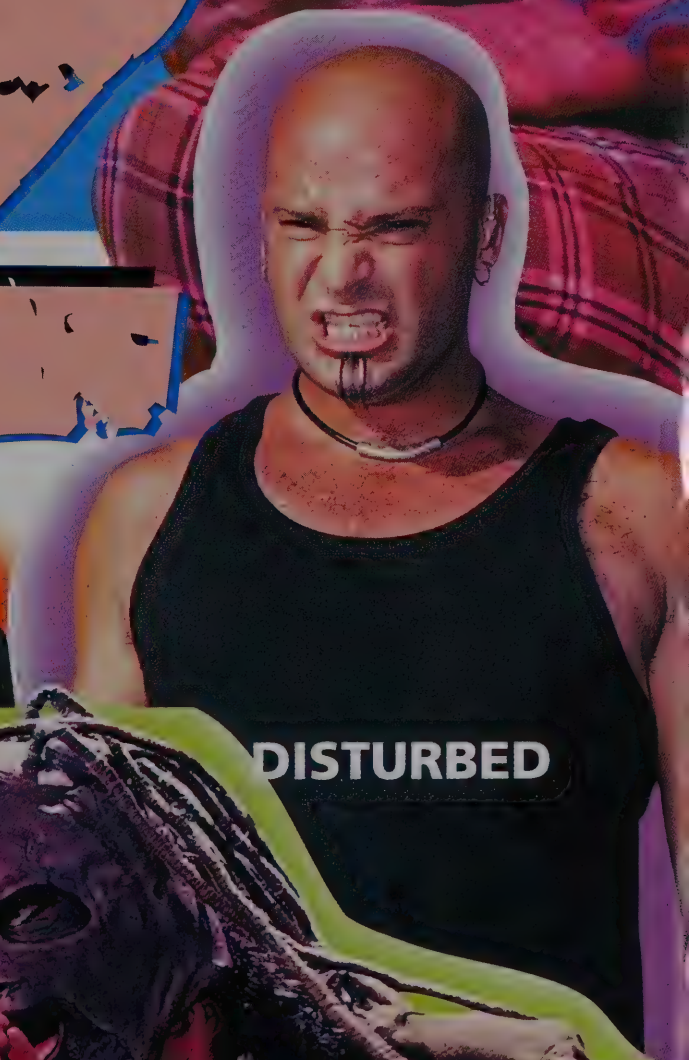
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**LINKIN  
PARK**



**DISTURBED**



# TRIPLET





**METAL-PACKED SPECIAL ISSUE!!**

# HIT PARADER

# 2002

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## SURVEY

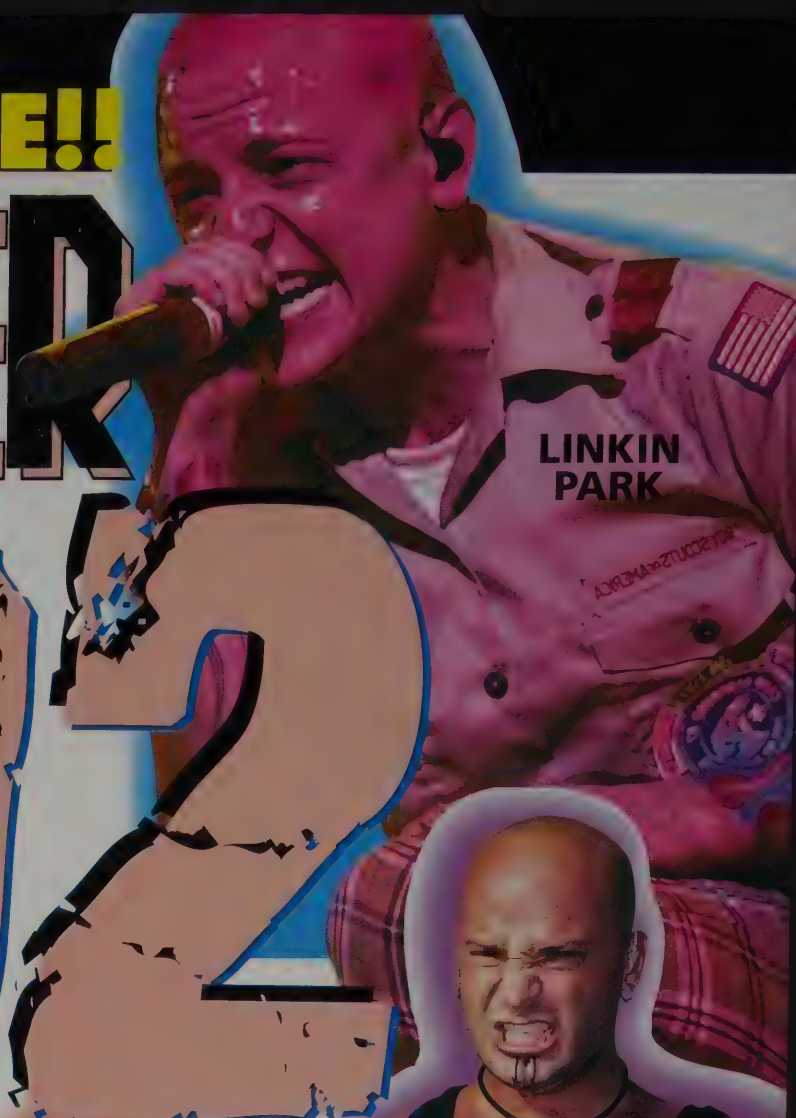
## RESULTS!

## WHO RULES THE METAL WORLD?

**PLUS: SEVENDUST • CROSSBREED • METALLICA  
BIOHAZARD • FU MANCHU • NICKELBACK • REVELLE**



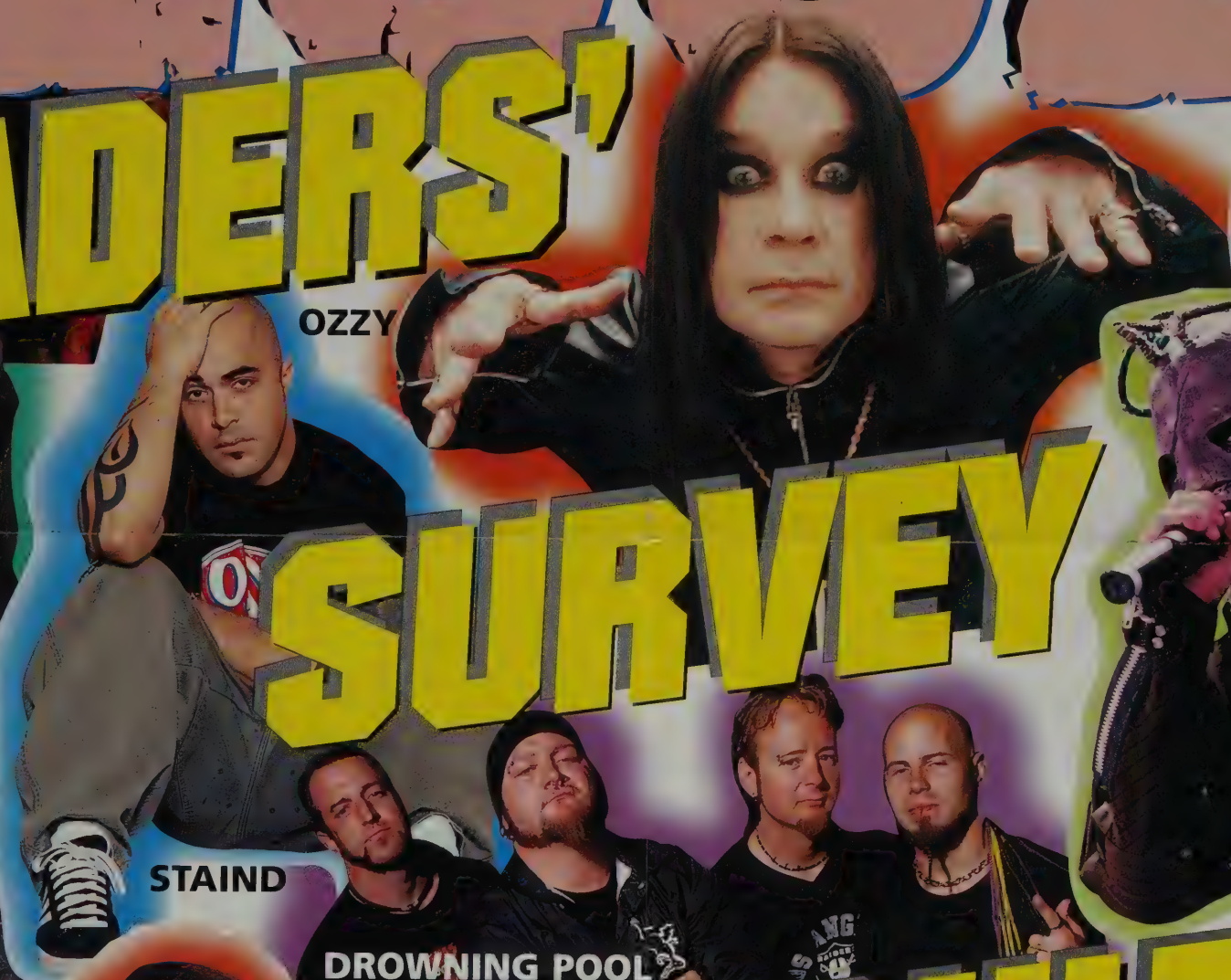
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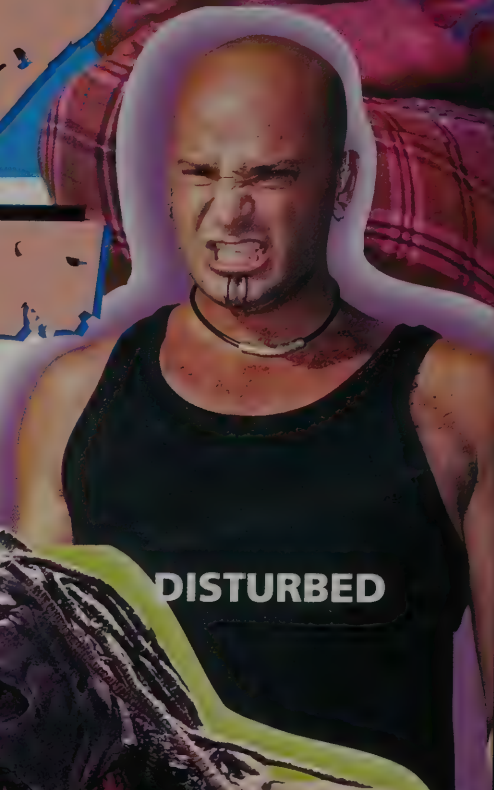
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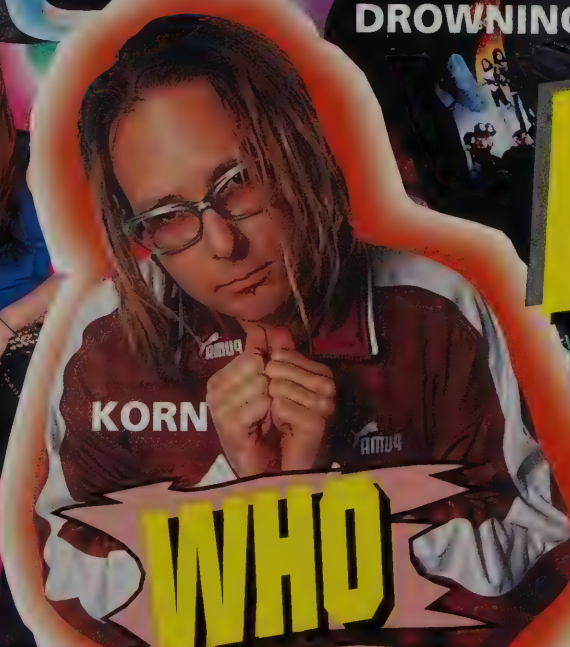
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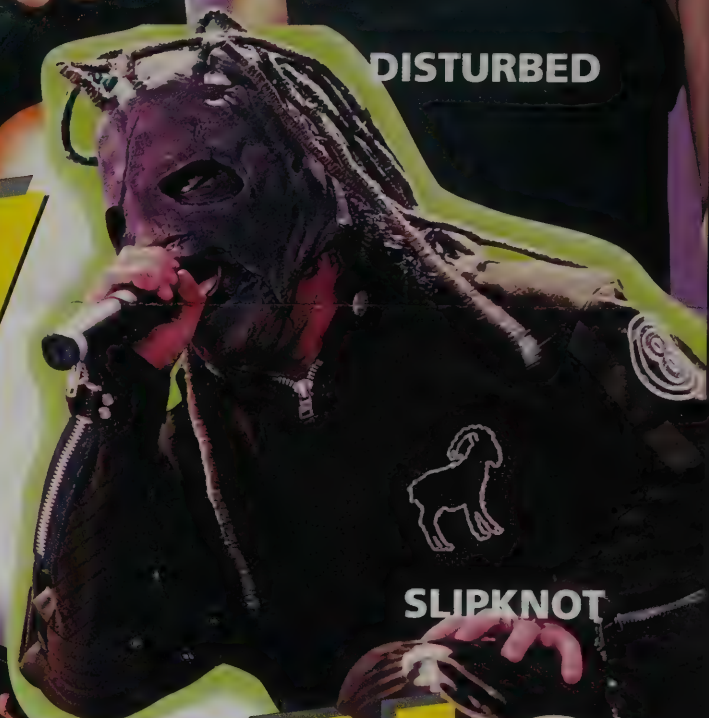
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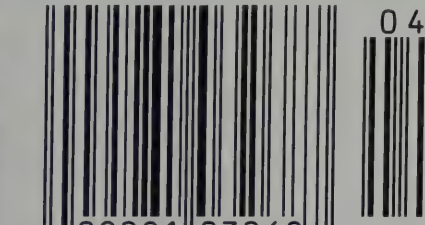
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# METAL-PACKED SPECI

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# READERS'

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# ROB ZOMBIE





**HIT PARADER**

PHOTO: STUPE MALLUK



**R**ob Zombie has always prided himself in doing things in a fashion far from the ordinary. Whether that attitude is best reflected on his latest disc, **The Sinister Urge**, his recent *Merry Mayhem* stage production (where he's co-headlined arenas with the inimitable Ozzy Osbourne), or his still-to-see-the-light-of-day Hollywood horror flick, *House of 1000 Corpses*, is anyone's guess. But the undeniable fact of the matter is that throughout his career Mr. Z has taken particular pride in pushing the parameters of the rock empire to their furthest extremes, and then not-so-gently probing what lies beyond.

Certainly this approach has brought Zombie world-wide acclaim over the last decade. First, his bastard brain child, White Zombie, ruled the early '90s metal roost with such discs as **El Sexorcisto: Devil Music Vol. 1**, and **Astro Creep:2000**. Then, upon that band's demise in 1998, he launched a multi-faceted solo career that has already seen his debut effort, **Hellbilly Deluxe**, go platinum and **The Sinister Urge** follow hot in its predecessor's footsteps. All-in-all it's been a wild ride for this admittedly off-center rock and roll "beast" who can seemingly look at any human condition and simultaneously see the humor, pain and pathos of the situation.

"I am definitely an observer of humanity," he said. "But most of my creativity is spurred by my own imagination. Few things I've ever seen or experienced can match what the mind can come up with."

For all of his current acclaim, much of Zombie's past is cloaked in a veil of mystery as thick as the proverbial London fog. It isn't hard to imagine, however, that this highly cerebral yet highly eccentric artist/performer enjoyed an upbringing that was far from traditional (one shared, by the way, with his younger brother, Spider One, the charismatic frontman for Powerman 5000.) But as hard and as often as one may ask, Zombie remains rather reluctant to uncloak the mysteries of his past, preferring to let them add to his ever-growing mystique. With a little careful prodding, however, he'll reveal a few of the secrets of his early days—the keys to what transformed this once mild-mannered East Coast native into a true-blue, hells bells "zombie". Most of his reminiscences seem to begin around 1985, the year White Zombie came into being in the heart of the New York City punk scene—but no matter how much he may choose to reveal, when it comes to Mr. Zombie, a little reading between the lines is always a necessity.

"I was always interested in unusual things," he said. "Long before I ever thought about starting a band I was really

into seeing horror movies and reading about serial killers. That kind of stuff always held a real fascination for me. So when I was first getting into music, the whole New York 'alternative' scene of the early '80s was flourishing and the kind of imagery associated with that kind of stuff just fit right in. It seemed to attract a lot of people to us."

Rob and his musical cohorts were indeed so attracted to Grade-B horror flicks, that when it came time to name his fledgling band he turned to the 1932 Bela Lugosi scream fest *White Zombie* for inspiration. And when

to further confuse the commercially-attuned metal rockers of the era. At a time when bands like Poison and Warrant were ruling the hard rock roost, White Zombie's hell on wheels sound and outrageous appearance was just considered "unacceptable" by mainstream metal society. But good things occasionally come to those who wait, and as the metal scene began to change in the early '90s, new opportunities opened up for Rob and his band of musical miscreants. After years of struggling for recognition on the indie rock scene, they finally hit pay dirt when they were signed to a mega-sized record deal and soon found themselves headed directly for the metal mother load.

"We had done all we could with the independent labels," Rob said. "When a major label came knocking we thought it was a great opportunity for us. Hey, any label that has both the Simpsons and Cher was the perfect place for us. The best part is that they agreed to let us do what we do. They didn't come in and try to change a thing. If we had to sacrifice who we

# ROB ZOMBIE CHANGING THE MIX

BY RYAN MORTON

first version of White Zombie hit the stages of such notorious New York clubs as CBGB's, Rob mixed his penchant for bizarre visual imagery with the group's equally unusual sound, a style that was then described as a "mixed marriage of Black Sabbath, Motorhead and the Ramones." While the critics who presented such a description were attempting to be far from complementary, nothing could have pleased Rob more.

"We've always been able to bring different elements into whatever scene we've been on," he said. "The New York underground movement of the mid-'80s, which we were unquestionably a part of, wasn't really into hard rock, and when we switched over to metal, we brought all that 'alternative' stuff with us. That had never existed there before. Most metal is far from underground."

Through the first five years of the band's career, it was White Zombie's unpredictable blending of these diverse stylistic elements that kept them from attaining more than a cult following. Their early indie releases, such as the EP *Psycho Head Blowout* and albums like **Soulcrusher** and **Make Them Die Slowly** only served

were just to get on a major label, we never would have done it, that's for sure."

It's certainly no secret to any died-in-the-wool Zombie-phile that after a highly successful six year run, by the late '90s Rob believed that his time with White Zombie had run its course. After much discussion and some consternation, he decided to go it alone as a solo performer, releasing **Hellbilly Deluxe** in 1999. When that disc (and its subsequent tour) attained levels equal to anything that White Zombie had previously enjoyed, any notions that this unique performer had made the wrong career decision were quickly cast aside. And now with the immediate impact caused by **The Sinister Urge**, it seems apparent that Rob Zombie's delightfully warped view of the world that surrounds him will continue to entertain, enlighten and enrage all those whose lives his music touches.

"Zombie is a unique presence," a longtime observer noted. "He's influenced so many, and he wears his influences proudly. But despite all of that, he's totally unique. Every time one of his songs come on the radio, you don't have to wonder who it is. You immediately know."

"I've always been interested in unusual things."





**ROB ZOMBIE**  
**HIT PARADER**



## "The album title reflects our attitude towards life."

Kittie know that the entire rock scene has been impatiently waiting for them to grow up. The metal community has wanted to see how these teen-aged Canadians have grown from impetuous 16 year-olds riding high on the success of their debut album *Spit*, to "mature" 19 year-olds who've seen the world and experienced at least some of what life has to offer. Well, with the release of their sophomore disc, *Orade*, Morgan Lander (vocals/ guitar), Mercedes Lander (drums) and Talena Atfield (bass) have provided one-and-all with ample evidence of their amazing growth under the harsh glare of public scrutiny.

Yeah, they're still young. And yeah, they're still just a bunch of "girls" in the eyes of some of their jealous male compatriots, but there's no denying the fact that Kittie have taken the opportunity presented by the success of their debut effort and turned it into one of the most promising careers in the entire hard rock field. Call 'em what you want; the Queens of Noise, the Canadian Cuties, or the Chicks with Picks, it is abundantly clear that Kittie are now also one of the New Metal movement's premier practitioners.

"We strive to do our own thing, which means doing something that has elements of everything from glam to metal to glitter mixed in," Morgan Lander said. "For us it's all completely natural. We don't really try to sound like anything, or anyone in particular it just happens. On the new album, I think it's easy to hear the way we've grown since we did the first one. It's been three years. A lot happens in your life in three years. That's especially true for us. A lot of those songs were written five years ago— when some of us were 14! Now we're able to bring a much more mature attitude to the songs, and that's made a big difference."

A big difference, indeed. Throughout their second collection of wall-shaking anthems, Kittie has clearly put the pedal to the metal with more style and substance than ever before. What may previously have been viewed as "cute" now comes across as unwaveringly "real." The sexually-tinged material that previously had a mischievous Lolita-like quality at its core, now exudes a heart-felt passion that's guaranteed to garner racing libidos within the group's male admirers. This is heavy, hard-hitting, powerful music delivered with skill and confidence by three young ladies who clearly seem to still be savoring their new found responsibilities as the leading female lights of the hard

rock universe. Sure, as their novelty wears off, they may now feel a bit more heat for being "girls in a man's world." But it's clear that this power trio isn't about to take any spit from anyone regarding their place in the big picture of new-age rock and roll.

"We're soooooo tired of hearing some people try to 'put us in our place' by saying that girls just don't know how to rock," Morgan said. "They dismiss us as some sort of novelty because they may fear what we do."

Kittie have now loudly and proudly put in their two cents on the long-standing debate concerning the role that women should play within the contemporary music sphere. Should they all be relegated to being pop divas with silicon-enhanced bodies and platinum-enhanced sales figures? Should they all be designed to be little more than high-

way. Too many people think that heavy metal is some sort of boys club. Well, we're out to show them that it's not."

Judging by the response the rock world has given Kittie's latest release, it would seem like everyone is finally beginning to acknowledge that these girls have the musical goods to back up whatever they say. With a sound that is raw, vital, and as in-yer-face as humanly possible, on such songs as *What I Always Wanted*, the Kittie clan rock out with an energy level that could power Detroit for a month. Make no mistake about it, this stuff isn't sweet, and it's sure as hell ain't teeny-bop—it's pure, basic heavy metal thunder delivered by musicians who simply don't know any other way to play.

"People look at us, and they hear our songs, and they immediately think that a lot of them are about sex," said Morgan said. "But once you dig a little deeper into what we're saying in our lyrics, you begin to get the bigger picture. There are times that I really don't think that people get what we're doing and understand where we're coming from. We're girls playing in a guy's business. It's tough. We know that. But we also know that we can handle it."

It does indeed seem as if Kittie can

handle just about everything that comes their way. Despite their young age, they've now been performing together for more than six years, and from Day One, they've been creating a big fuss each and every time they've decided to plug in their amps. From their earliest days playing Nirvana and Silverchair covers, the girls quickly developed their own sound, look and attitude. Within a year they found themselves playing original tunes upon the concert stage and winning the respect of their fans... both the guys and the girls.

After being both praised and panned for being "Anti-Pop Princess" in a variety of Canadian music publications, word of Kittie's on-stage achievements began to reach the ears of record executives, and before long the barely pubescent quartet had been signed to a record deal. By mid-'99 they found themselves in the recording studio laying down the blistering tracks that comprised *Spit*. That record proceeded to sell more than a million copies and keep the Kittie clan busy on the road for the better part of the next three years. But as Morgan is only too happy to tell us, all of that is a mere precursor for the fun that still lies ahead with *Orade*.



BY P.J. MERKLE

image "window dressing" in a male dominated world? And perhaps the most basic of questions— should women ever be given credit for being able to play *real* rock and roll?

With the success of their first two albums, and their startling ability to draw sell-out crowds wherever they appear on the road, Kittie seem to have an answer for each and every one of the above questions. They sure as hell aren't a bunch of booty-shaking pop tarts. And they aren't male-fantasy tag-alongs created to provide a diversion to some guy-designed musical project. But most importantly, the members of Kittie can sure as heck play some down 'n dirty rock and roll— a nasty, loud, rude and crude brand of music that has made fans throughout North America react to the group's punk-cum-metal sound in near-record numbers. Not bad for four girls from Ontario, Canada... none of whom is still more than 19 years old.

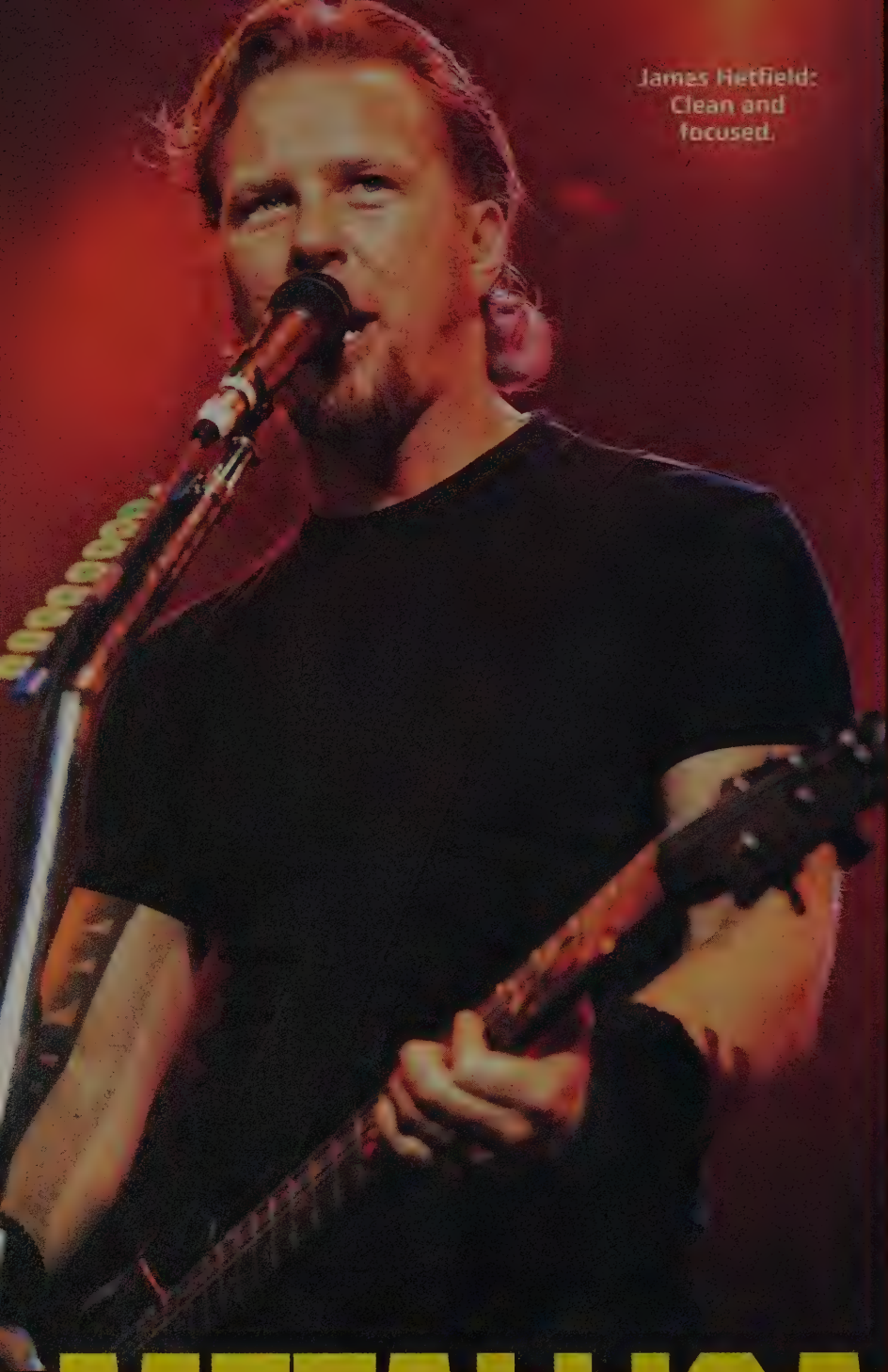
"Our age really has *never* had anything to do with it," Morgan said. "It's about the music we make. We don't mind the guys in the audience noticing that we're girls, but we don't want them judging our music that





**KITTIE**  
**HIT PARADER**





James Hetfield:  
Clean and  
focused.

**W**ith all-due apologies to Charles Dickens, these have been the best of times, and the worst of times, for Metallica. As they continue their legendary run as the most hallowed American heavy metal band of all-time, these inimitable Bay Area Bashers have been confronted by a run of bad luck, questionable decisions and controversial calls that would do the proverbial black cat proud. First came the band's hotly debated split with long-time bassist Jason Newsted, during which a variety of pointed barbs were hurled back and forth in a series of highly public forums. Then came the band's decision to lead the charge against Napster, the on-line music outlet that was supposedly providing customers with free access to Metallica's music. And finally, there was the unsettling news of guitarist/vocalist James Hetfield checking himself into a rehab facility to overcome a variety of personal demons.

Indeed, even the most loyal Metall-fan had to wonder what was up with this unit that for so long seemed to exist above and beyond the frailties that so often inflict us mere mortals. Suddenly it seemed as if much of the air had gone out of the band's high-flying sails, leaving this precedent-shattering unit appearing old, bitter and decidedly out-of-step with the times. Clearly dark clouds were filling the world of Metallica. But before any of us begin to believe for even one instant that this unique unit has lost one ounce of their renowned rock and roll clout let's get a few key points right out in the open.

First off, with Hetfield now cool, clean and more focused than ever, it is apparent that this current trio (also featuring guitarist Kirk Hammett and drummer Lars Ulrich) has every intention on soon attempting to latch back on to their title as the Kings of American Metal. Secondly, the band has resumed work on their long-awaited new studio disc, their first new recordings since their legendary **Load** and **Reload** sessions of 1996. And finally, once they finish the recording process and decide when and where to next hit the road, one can safely assume that the band will once again be rounded out to a fearsome foursome ready to tackle any musical—and non-musical—challenge that may be placed in their path.

"It's been an interesting time for Metallica," said a source close to the band. "I doubt if they could have anticipated any of the events that have affected them over the last few years. Some were just happenstance—others were far more significant. But together they did combine to remove some of the luster from this band's star. I think it's very safe to say that they'll be working extra hard over the upcoming months to make

PHOTO: FRANK FORCINO

# METALLICA SPEAKING THEIR MINDS

BY JUSTIN GROSS



sure that their music is as powerful as ever and their image as metal's Master Blasters is free of any lingering tarnish."

Perhaps removing that tarnish won't be quite as easy as some might think. Let's face it, during their brief time away from the rock and roll spotlight, an entire new hard rock movement has reached fruition, and in sound, style and execution, the approach taken by these so-called New Metal bands is a far cry from the Sturm-und-drang approach long-favored by Metallica. Can the Metall-men compete with the likes of Staind and Disturbed for fan interest and MTV attention? Do fans still care about the band's high-gloss metal anthems and bone-chilling instrumental solos? Even the band's ever-loquacious Mr. Ulrich is anxious to find out the answers to those and other Metall-questions.

"I think we still bring the same attitude to everything we do," the drummer said. "But we're not the same people we were ten or 20 years ago. I think we're an older, wiser and hopefully less stubborn band right now, and that's reflected throughout the new music we're making. We're more open to trying different things today than we've ever been before. I think our goal this time has been to really seek out extremes rather than just seek and destroy."

**"Metallica probably never anticipated the events that have impacted them."**

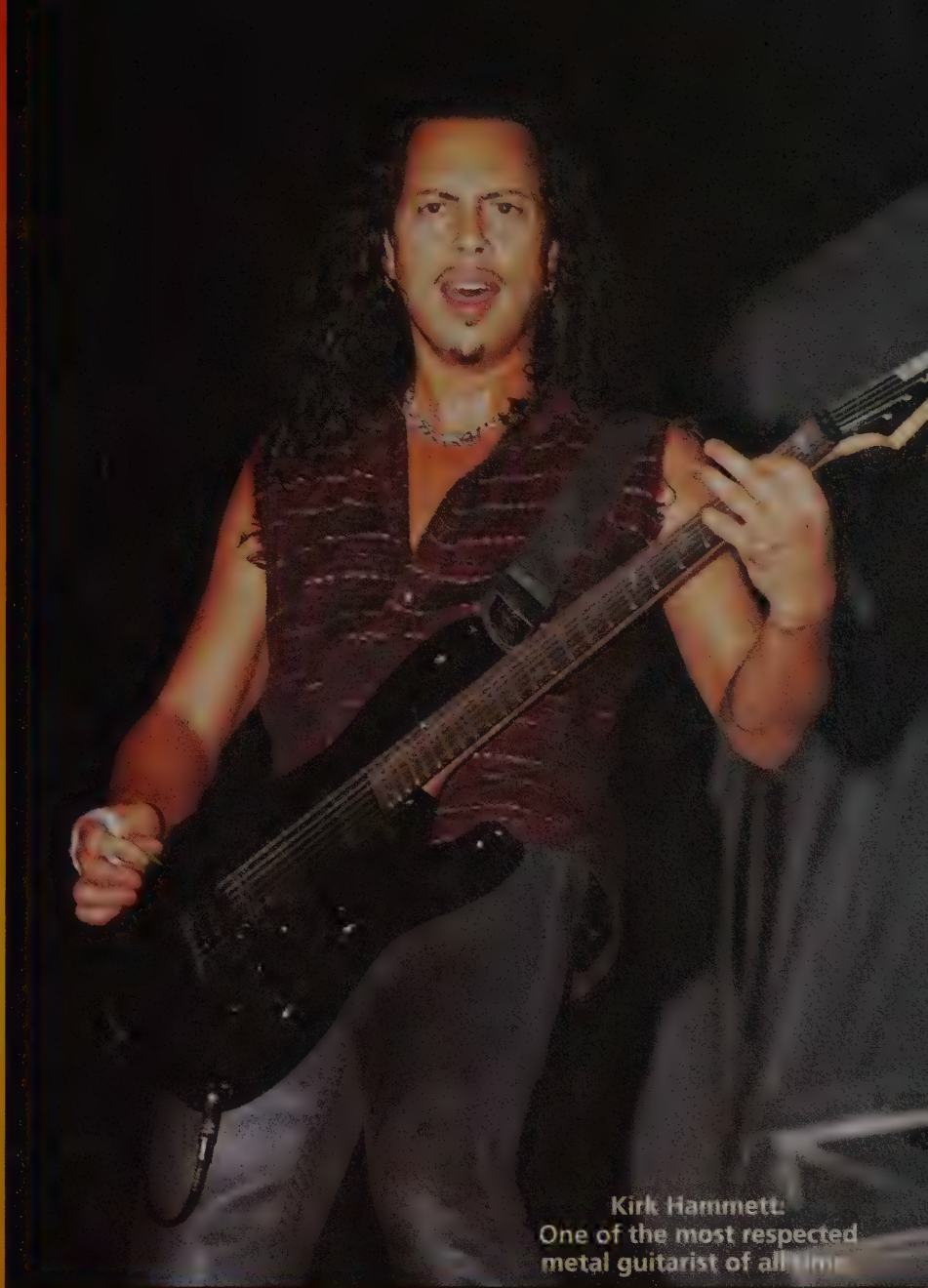
After refining his special rock and roll skills for the the last two decades, Ulrich unquestionably remains one of the craftiest guys you're ever gonna meet in the contemporary music world. While the demon drummer may still occasionally enjoy coming across as a crazed rocker whose greatest passions are his band and a cold bottle of beer, the fact is that these days Lars is a far more mellow fellow, one with a growing family as well as an ever-growing bank account. But despite any outside distractions that may have entered his life, to a great extent Ulrich also remains the brains behind the Metallica rock and roll machine—the creative visionary behind this group's unmatched record of success. It was Lars who first envisioned creating a pure metal unit way back in 1981, and he remains the driving force behind this truly unique musical phenomenon—a band that has sold an astounding 50 million albums over the last two decades. Now, due in part to his well-publicized run-in with Napster, as well as to the band's well-documented internal problems, he has come face-to-face with problems he may never before have imagined.

"We keep making music because we enjoy it," he said somewhat defensively, "For us it's really never been about the money. It's always been about the music. It is hard work, but it's the work we really like doing. Making a new album is always a very interesting experience for us because it allows us to try some really unexpected things."

It should be most interesting to see exactly how the hard rock world responds to Metallica's latest disc when it's finally released at some point later this year. At that time, more than five years will have passed since the band's last true studio opus had been released (with sundry *Garage Days* and live discs breaking up that lengthy hiatus), and during that period a new audience had grown up in Metallica's wake. While the band certainly hopes that this Slipknot-weaned crew will still respond to

Metallica's clarion call, even they must sit and wonder until the time of decision concerning their new music finally arrives.

"We try not to dwell on past accomplishments," Ulrich said. "We'd much prefer to focus on what still lies ahead for us. It's a lot more interesting that way. You know, the so-called 'Metallica Legacy' is not something that any of us live with from moment to moment. If someone brings up our previous accomplishments, then perhaps we think about it. But when we're in the studio just working among ourselves, it's something that's never is even considered. We're not trying to compete with our previous albums. All we're trying to do is make the best music we can. We have the confidence now to realize that if we like something, then our fans will probably enjoy it too."



**Kirk Hammett:**  
One of the most respected  
metal guitarist of all time

PHOTO: FRANK WHITE



**W**itnessing a Crossbreed performance is an experience you're not likely to soon forget. With their glowing stage outfits, eene facial makeup and powerful, weirdly pulsating sound, this Florida-based unit has gone that extra mile in order to ensure their place among New Metal's most outrageous acts. But all of this weirdness seems strangely mundane to vocalist James Rietz, guitarist Chris Nemzek, bassist Charlie Parker, drummer Travis Simpkins, keyboardist Flip and keyboardist DJ Izzo. Perhaps that's the result of living in the eye of the Crossbreed musical hurricane for the last three years. During that time this highly original sextet has managed to take some of the most overtly theatrical postures the human mind can imagine and seamlessly merge them within the context of their sonic hard rock attack. The resulting melange is one that simultaneously serves as both a feast for, and

stage dynamics. But, don't for one second think that all this eye-candy is there to mask any musical deficiencies. As proven throughout their debut album, **Synthetic Division**, Crossbreed have the goods to back up all the showmanship they can muster.

"Doing something unusual comes very naturally for us," Rietz said. "All it took was for one of us to accidentally break a Glo-stick. We were rubbing the stuff inside of it on everything at the show and we suddenly realized that we glowed in the dark. Izzo made the blacklights and it just all evolved from there. We never wanted to be the same old, same old—we wanted to be different. We've always strived to do something to stand out more from the rest of the groups on the scene, and we wanted the look to go with our sound."

Despite the casual impression that Rietz provides, the development of Crossbreed's

That great experience has, to a major extent, been powered by the fast and furious reaction that fans around the world have had to Crossbreed's rugged sound and eye-popping style. With an approach that has been compared to everyone from Nine Inch Nails to Ministry, the band's music more than holds up to the scrutiny many sceptics have already placed upon it. Indeed, when the contents of **Synthetic Division** are carefully analyzed, the results one uncovers are nothing less than astounding.

"I guess some of our influences are fairly obvious," Rietz said. "I always loved Ministry, Nine Inch Nails, White Zombie and Depeche Mode. Those were all really intense, interesting bands that had a very moody vibe going on around them. We all grew up as metal-heads, but we also all liked the bands that did something interesting on stage. There was a time about a decade ago when it seemed like

# CROSSBREED SHOCKING NOTHING

BY DOUG HANSON

**"You better understand the songs on the album after seeing us on stage."**

an outright attack upon, all of the senses.

"Our first love has always been performing on stage," Rietz said. "In fact, I think a lot of people better understand the songs that are on the album after they've seen us live. We want the show to blow people away. That's what Crossbreed has always been about. We know the songs are good, and that we can play well. But it's the live show that's really our first love."

It is unquestionably upon the concert stage that Crossbreed's greatest impact can be felt. There, this sextet cover both their gear and themselves with light-sensitive chemicals—turning the festivities into one of the most bizarre sight and sound extravaganzas ever witnessed by mortal man. Performing under a variety of strange lighting effects, their bodies and their instruments glowing with an array of creepy phosphorescent colors, Crossbreed come across as an almost alien life force. With their look amazing the eyes, and their riveting sound assaulting the ears, attending one of this group's live events has quickly become one of the most talked-about events in the entire music world. As they've toured the nation over the last year, even the most jaded rock and roll forces have been continually astounded by this young unit's on-

unique approach was clearly more than the result of mere trial and error. It was five years ago that the first version of the band came together to counteract the feeling of stagnation that these young rockers felt. Crossbreed's lineup went through a number of changes until a set roster was found in 1999. From there, the band set out to make their mark. Their big break came during a 2000 performance at a Tampa radio show that just-so-happened to be witnessed by the members of Kittie, who brought the band to the attention of their label. Within months Crossbreed had secured a recording deal and had begun laying down such tracks as *Breathe*, *Concentrate* and *Lost Soul* which serve as the foundation of their debut disc.

"We'll always be thankful to Kittie for helping us get to where we are today," Rietz said. "They played a big role in helping us get signed. We first met them about two years ago on the Livestock tour. We got to hang out a bit after the shows, and they took our demo tape to their label A&R guy. He really liked what he heard and came down to see us play in front of a home-town crowd in Tampa. So we got signed to the same label that Kittie's on, and it's been a great experience so far."

all the bands just stood on stage and stared at their shoes. Some of those are really great bands, but that wasn't for us."

Perhaps one of the most intriguing element surrounding all of Crossbreed's well-defined "strangeness" is how all of this developed in the seemingly sedate environs of Florida. Oh sure, we know that the Sunshine State also produced the likes of Marilyn Manson a few years ago, but even Rietz admits that Florida is one of the most conservative bastions to be found anywhere in the United States. Bordering as it does on the notorious Bible Belt, perhaps it is the area's unique mix of sun, surf and short old people driving huge cars that is enough to turn anyone's head in a somewhat askew direction.

"Florida has produced a lot of strange bands over the last few years," Rietz said. "I think it has a lot to do with a hatred many bands feel towards all the old people down there (laughs.) Actually, it's kind of surprising that there are so many bands coming out of Florida, because up until relatively recently, the club scene wasn't very good. It was tough for a band to get a break and have the chance to play on stage. We were lucky because we never got into this to become famous overnight. We did it for fun."





**CROSSBREED**  
**HIT PARADER**



# OVER THE EDGE

## HARD ROCK'S NEW STARS

BY VINCENT CECOLINI

AFTER A THREE YEAR HIATUS, GWAR, the theatrical metal pioneer, has returned to wreak additional havoc on the conventions of rock and roll. For the uninitiated, the legend of GWAR began millions of years ago when space pirates called the "Scumdogs of the Universe" pillaged the cosmos. When they fell out of favor with their master, they were imprisoned on Earth. After killing off the dinosaurs and inadvertently creating humans, the members of what would one day become GWAR caused riots in Atlantis and were entombed in Antarctica. They were awakened in the 1980s by Sleazy P. Martini, a notorious Capitalist Records executive, who took them under his wing, handed them electric guitars and marketed them as the latest rock and roll sensation.

"With our new record, **Violence Has Arrived**, we wanted to get away from 'pooh-pooh' humor and make a killer metal record," growls lead vocalist Oderus Urungus. "We decided that it was time to shut the critics up. It was also time to tell the scary clown bands to get back in line. We are the masters of theatrical metal and we always will be! We are coming back with the biggest, baddest and meanest sounding GWAR album ever. That will be supported by the most intense live show ever. And I think people will be absolutely delighted."

**Violence Has Arrived**, proves GWAR's members (which also includes bassist Beefcake the Mighty, guitarists Balsac

and Flattus Maximus and drummer Jizmak) to be so musically gifted that acronym GWAR (God What an Awful Racket) no longer fits. "We've always been talented but we created music that was not up to our ability because it amused us," contends Urungus. "You can say 'they have costumes' and 'they do funny things,' but this is our eighth full-length record. If there was not a musical core behind GWAR, we would have lasted for only one record. This has always been obvious to our fans. Still, I think that even the most extreme GWAR fan will be pleasantly surprised by our new album."

The new album was recorded at the band's recently completed Slave Pit Studios. "What Slave Pit Studios lacks in creature comforts—it is just bear brick walls—it makes up for in gear," explains the vocalist. "There are people there who are dedicated to music. You don't go to a recording studio to play Sega. The game rooms and fancy kitchens that are in many recording studios are distracting. We can record anything we want at anytime without worrying about going over budget."

For the legion of loyal followers, buying the band's new discs is only part of the GWAR ritual. Attending GWAR shows has become a rite of passage. "There are people who have been coming to GWAR shows for 12 years," boasts Urungus. "These people are now bringing their kids to the shows. Those kids are telling other kids about this band."







"What is currently cool or being played on the radio does not matter. GWAR is timeless. For a long time, GWAR was the only band doing theatrical rock. Then Marilyn Manson arrived and before long there was Slipknot, Mudvayne and bands dressing up like scary clowns, but the fans of those bands need to know who did it first and who continues to do it best." The vocalist accepts blame for GWAR opening doors for those bands. "We are all part of the same genre," he admits. "I'm glad that we've carried the torch for many years, but when I read these band's lyrics and what they have to say during interviews, I think they are idiots. I'm sure a lot of these bands have attended GWAR shows and decided to take what we've done and do it a little differently. More power to them. But I recently read an interview with Slipknot where one of its members complained how uncomfortable his mask and jumpsuit were. GWAR wrote the book on hot sweaty costumes."

After eight full-length albums, Oderus Urungus is still having fun. "I enjoy making music more now than ever before," he smiles. "I have a label that supports me and I work with a group of artists and musicians who are the greatest dudes in the world. It is a merry little Robin Hood tribe. We have our compound in Virginia that is surrounded in barbwire. We'll never have the respect of the recording industry, but I am proud of what we've accomplished. And the greatest part is that it is not over."

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**THERION, THE METAL BAND THAT IS FRONTED** by a six member choir, has returned with the imaginative concept

album, **Secrets of the Runes**. Although the band's unique musical approach has garnered a wide-range of fans, switching from dark metal to its unique blend of metal and classical music came at a price.

"When we replaced our lead singer with a choir, we ruined the success we had built during our first four records," recalls guitarist Christofer Johnson. "Suddenly, we started selling records. We didn't plan to tour. We just wanted to write and record music that we would still be happy to listen to when we were in our fifties. But when the records started to sell again, our record company demanded that we tour. The first tour sounded awful. We had a small budget and hired amateur vocalists. Still, people were impressed that we did it. Today, things are different."

The band, which also includes guitarist Kristian Niemann, drummer Sami Karpinen, and bassist Johan Niemann, are currently rehearsing for a South American tour. "In Europe, we take a six to eight person choir on the road," explains Niemann. "When we tour overseas, we can afford to take only a couple of people along. We also have to bring along a DAT machine to recreate the orchestration in our songs, because it would take more than 50 people to properly recreate it live. We want our shows to be heavy. Live, the emphasis is on our guitars. Although we have a wide-ranging audience, it is the metal heads who usually show up to see us perform."

"We have so many influences that it is impossible to pinpoint or label our sound. At times, you can hear [classical composer] Wagner. You can also hear black metal, 1970s hard rock and





1980s heavy metal. Most of our fans do not listen to classical music or opera. They like it when it is combined with metal. I am a traditionalist, however, when it comes to classical composers, but I am open to such modern composers as Philip Glass. I believe that old music styles must be preserved. It is fine for people to create abstract music—which best exemplifies Therion's sound. Old opera houses should be treasured as museums. They should capture the time when a specific composer was living."

Therion, along with bands such as Rhapsody, have breathed new life into metal by adding orchestral and classical overtones to its music. "What we are simply trying to do is create music that we want to hear," says Niemann. "I grew up listening to 1970s progressive rock and hard rock, and 1980s heavy metal."

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**CREATING MAYHEM THROUGHOUT THE MIDWEST,** Bludgeon has spent the last few years redefining the term "underground metal." The Chicago postmortem metal quartet also enjoys the distinction of being the first band signed to Manowar's Magic Circle Music and the first project, outside of Manowar, to be produced by its legendary bassist Joey DeMaio.

It's not unheard of for an up-and-coming band to attract the attention of a record label. It is nothing short of phenomenal, however, when the CEO of the world's heaviest label travels cross-country to witness the band perform in its home. After witnessing an unorthodox performance in the band member's living room, however, Metal Blade's Brain Slagel agreed to dis-

tribute the band's debut.

In late February 2001, Bludgeon's members (singer/rhythm guitarist Mark Duca, bassist E, drummer Chewy and lead guitarist Carlos Alvarez), staying true to their unconventional method, turned E's bedroom into a control room and their living room into a sound stage—tearing things up until it was no longer a home, but a state-of-the-art recording studio with all the equipment necessary for DeMaio to "capture the musical tornado."

The members of Bludgeon are four intense individuals, who realize that they could never recreate their unique chemistry with anyone else. DeMaio has declared E "a monster on the bass" (the metal equivalent of being knighted by a king). Chewy, a former skateboarder, gave up extreme sports in favor of extreme metal. Duca jokes that if he were unable to purge through his lyrics, he'd go postal.

Before joining Bludgeon in 2000, guitarist Carlos Rene Alvarez led a precarious existence, but he turned his life around after overcoming a series of obstacles, including finding himself on the wrong side of a gun. Alvarez had put a damper on his older brother's social life when he moved into his Sacramento apartment in the early 1990s. At first, Alvarez considered himself lucky when his brother tossed him the keys to his car and told him to get lost. The guitarist drove around the neighborhood for an hour before building up the courage to call one of the two girls he knew in the City. As he walked up to a pay phone, however, he was approached by six suspicious youths.

"I was at the wrong place at the wrong time," he recalls.



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"One guy asked me who I was and what I was doing there. When I said I was from L.A., he punched me in the face. I swung back and took off toward my car." When his attackers caught up with him, one of them brandished a pistol and fired. "I felt a sharp pain in my right arm and collapsed," the guitarist recalls. "They immediately took off."

Alvarez struggled to his feet and managed to drive himself to the hospital. "The bullet hit me near my stomach before ending up here," he says, rubbing his finger over a silvery scar on his right arm. "If the bullet had entered my stomach a quarter inch to the left, I probably would have died." When Alvarez's mother heard what had happened, she said, "God has plans for you." At the ripe old age of 17, the guitarist turned his life around and entered a California Department of Forestry and Fire Protection (CDF) program to train as a fire suppression specialist. Within months, he was on the frontline, battling forest fires.

"I ran a crew of 15 to 17 people, working with a chainsaw and got to see some awesome fires up close," he recalls. When members of his crew began defecting for safer employment,

however, Carlos became disillusioned and decided to join his parents in Chicago. After playing in a succession of local bands, he answered an advertisement, auditioned and joined Bludgeon. The other members agree that the band came into its own when Alvarez signed on.

Bludgeon is not another American group taking an ill-fated stab at Scandinavian black metal. They simply refuse to be confined to someone else's parameters. They also resist being locked into one style of music or one area of song writing—these guys are also comfortable expounding social commentary.

"The Chicago postmortem metal quartet is a combination of speed, power and brute force," says Manowar bassist Joey DeMaio. "Bludgeon draws from all things metal to create a sound that is all its own," adds Metal Blade CEO Brian Slagel. "Being distributed by Metal Blade is a dream come true," says bassist E. "It is great to be on a label with so many great bands, including Cannibal Corpse and Six Feet Under. We hit the musical lottery and we have Joey DeMaio to thank for giving us the winning numbers."



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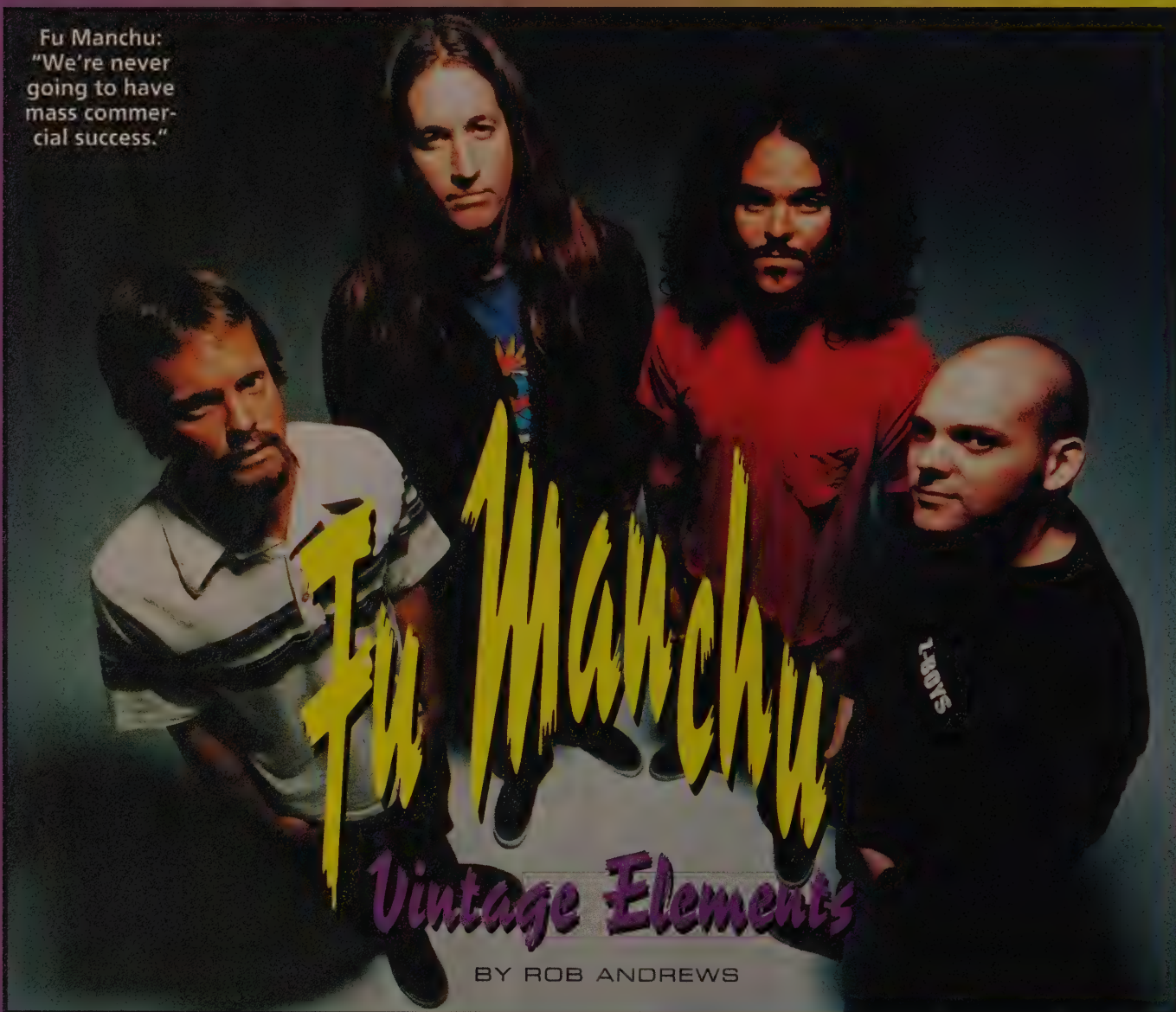


There's this "thing" floating around the rock world called Stoner Rock. As hard as they might try, nobody can seem to put an apt and fitting definition on this fast-growing phenomenon. But those who draw strength and solace from the bands who practice this unique rock and roll form appear to like their music loud, hard and filled with more fuzz-tone than a vibrating mattress in a

power, its energy and its pure, unadulterated volume. As shown throughout their latest album, **California Crossing**, these So Cal metal masters have once again cranked their amps to "10" and created a sonic roar that seems destined to loosen tooth fillings and crumble building foundations where ever their music is played. While in fact, such songs as *Separate Kingdom* show a somewhat

As the New Metal movement continues to expand its already diverse perspectives, Fu Manchu stand as a band clearly caught amid a unique cultural dilemma. In look, sound and attitude, the unit comprised of Hill, guitarist Bob Balch, drummer Brant Bjork and bassist Brad Davis seem more like a throwback from the "flower power" '60s than a representative of cutting-edge 21st Century ideals.

**Fu Manchu:**  
"We're never going to have mass commercial success."



BY ROB ANDREWS

PHOTO: STEPHEN STICKLER

cheap motel. The other thing that all the Stoner Rock converts seem to agree upon (at least when their heads are clear enough to agree on anything) is that without-a-doubt the finest practitioners of this metallic sub-genre is a strange, out-of-place and out-of-time unit that goes by the name of Fu Manchu.

Trying to describe the sound created by Fu Manchu is akin to trying to describe the sound of a roaring freight train to a deaf man. Quite simply, it's something you have to experience in order to fully comprehend. It's a sound centered on its

more commercial side of Fu Manchu, there's no denying that the band's latest opus roars with a the kind of good-time energy too rarely heard in today's hard rock circles.

"I don't know if I'd use the word 'commercial' for our new stuff," said guitarist/vocalist Scott Hill. "Maybe it's a little more accessible. There's not as much 'fuzz', basically because a fan stole my fuzz box at a show and I haven't been able to replace it. But other than that, this one's just as heavy as anything we've ever done."

Their hair is long and shaggy, their clothes look like Salvation Army relics, and their sound is.... well, their sound is simply the most overwhelming cascade of volume this side of an exploding volcano.

But don't be completely fooled by this group's rough and ready sound. While it obviously pays unabashed homage to such metal pioneers and Black Sabbath, Mountain and Blue Cheer, it also manages to capture all the energy and excitement that continues to make heavy metal the most commercially successful form of music in the world. And while

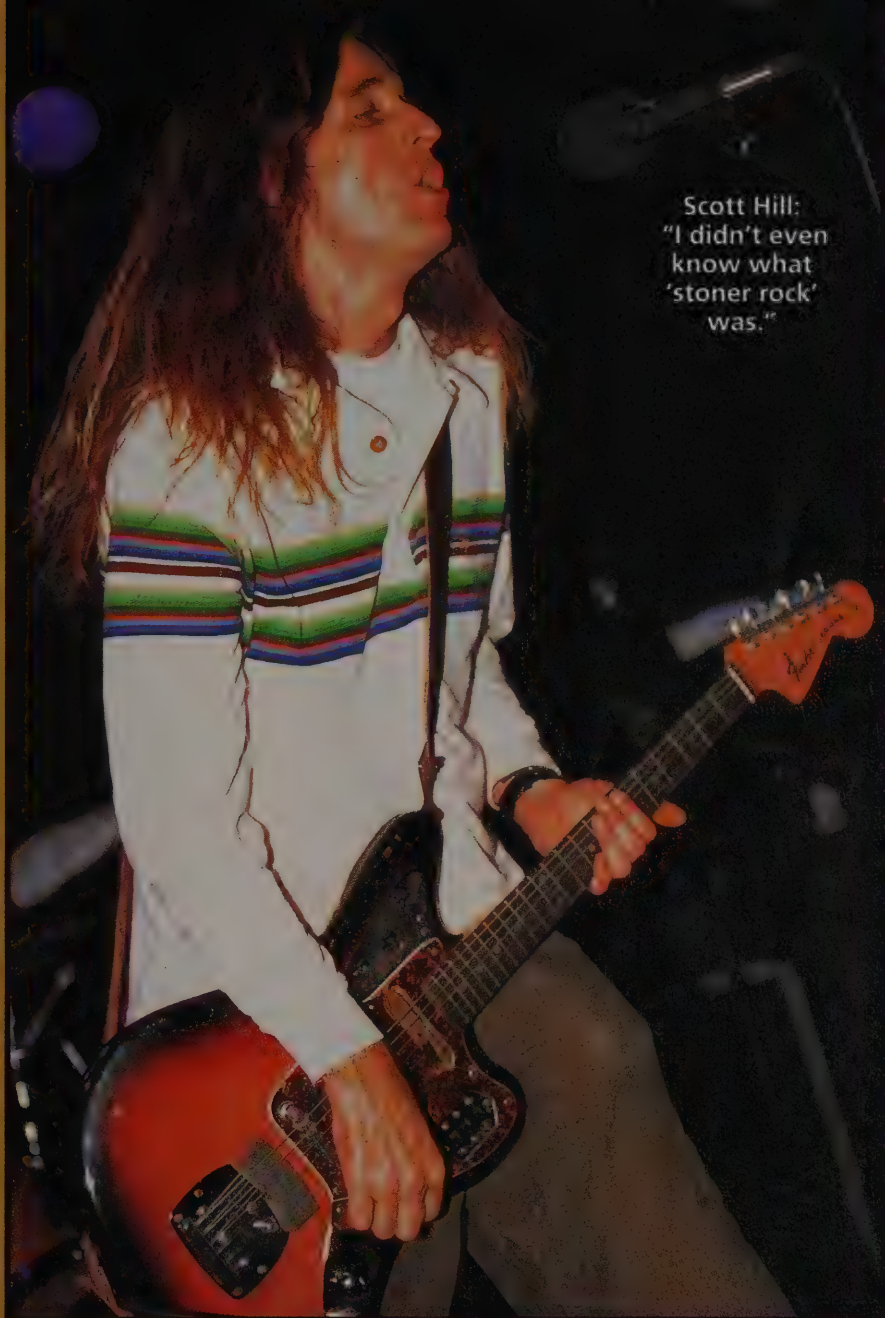


their approach is obviously a far cry from either the angst-rock or the rap-cum-metal styles that dominate today's hard rock scene, the music of Fu Manchu has been warmly embraced by the media as if it were some long-lost love. In fact, it seems as if these free-wheeling rockers may just serve as another spearhead in a metal renaissance designed to introduce a new generation of fans to the wonders of fuzz pedals, distorted blues-based guitar solos and mind-numbing power riffs. Just don't try to lay any pressure-packed responsibilities on these space cowboys—they're too busy kickin' back and just playin' some rock and roll to deal with any of that.

"The whole point of this band is to lay back and have a good time," Hill said. "It's not rocket science, and we know that. We're just playing music, but at the same time I couldn't ask for a better band to be in as far as a 'brotherhood' goes."

Fu Manchu has been waging a long and occasionally frustrating battle to single-handedly bring their unique sound to public prominence. It was way back in 1990 that the band's first privately-financed EP hit the streets, but a few lineup changes and a generally unimpressed reaction from record labels forced the band to plug along virtually unnoticed for the next three years. Finally, in 1994 they managed to scrape up enough interest—and finances—to get into the studio to lay down the tracks that became their debut full-length disc, **No One Rides For Free**.

A little more enthusiasm was shown towards the band after this hard-hitting collection emerged, with a few publications drawing the obvious reference to Sabbath and other full-throttle metal mashers. That initial effort was followed in short-order by 1995's **Daredevil**, a disc that was powerful enough for the



Scott Hill:  
"I didn't even  
know what  
'stoner rock'  
was."

PHOTO: ANNAMARE DISANTO

**"A fan stole my fuzz box—I haven't found a new one yet."**

band to land a major label deal in time for their 1996 release, **In Search Of...** That disc helped open the eyes of everyone to this strange musical phenomenon known as Fu Manchu. But it wasn't until the group released their 1998 wall-shaker, **The Action Is Go**, did the entire world seemed to catch a major case of the "Fu". That "disease" was further expanded upon in 2000 with the appearance of the group's landmark achievement, **King Of The Road**. And now with the emergence of **California Crossing**, it seems like nothing is about to stop this power-packed quartet from coming face-to-face with their star-studded musical destiny.

"We're not trying to change the world or anything like that," explained the long-haired Hill. "It's pretty easy to figure

what we're up to. Just give us a couple of heavy riffs to play, and a big stack of amps and we're as happy as pigs in mud. If everyone was really honest, they'd admit that their favorite concerts are the ones where the band is playing really loud, aggressive music. That's where you can really let go and have some fun."

Slowly but surely it seems as if the entire rock universe is beginning to catch on to Fu Manchu's heavy-handed, three-chord approach. Maybe it's because bands ranging from Slipknot to Disturbed to Drowning Pool have recently proven the on-going viability of the metallic form. Maybe it's because the ever-unpredictable forces at radio and MTV have begun to once-again realize that hard rock music is still what the masses crave. Or maybe it's just because

rock fans around the world seem ready to again party hearty. But whatever the reason may be, it appears as if Fu Manchu are *finally* the right band in the right place at the right time. On such tracks as *Squash That Fly* and *The Wasteoid* the group's simplistic, time-honored formula works like a charm. This is loud, boisterous, fun-loving hard rock from first cut to last, but it's presented with such feeling—and such obvious love—that anyone within ear-shot can't help but avoid being turned on by Fu Manchu's blatant appeal.

"We've been doing a lot of press, and everyone seems very in-tune with what we're doing," Hill said. "I think we've hit a responsive nerve—we're kind of that 'secret pleasure' that everyone has but doesn't want to talk about."



It seems that no matter how bassist Ryknow, guitarist Gurr, drummer sPaG and vocalist Kud are treated by those not attuned to their particular brand of overtly theatrical mayhem, these four just keep delivering that metallic voodoo that they do so well. It's not enough that their debut album, **L.D. 50**, has attained gold certification. It's not enough that their national tours (most recently the *Merry Mayhem* outing with Ozzy and Rob Zombie) continue to pack arenas from coast to coast. And it's not enough that their recent double-play combo of their **Live Dosage** DVD and **The Beginning of All Things to End** EP have further fueled the fires of controversy that seem to perpetually rage around this face-painted unit. No, it's not enough. Mudvayne want more!

"We've tasted what a little success can be like, and it's made us hungrier for more of it," Kud said. "I think the rock world has only experienced a little bit of what we have in store for them. We've come this far on limited resources. We've had our imaginations and our talents, but we didn't have the finances. Now we're better prepared to really unleash what we have in mind."

An intimidating notion, indeed! There's no denying the fact that in 2002 Mudvayne are better prepared than ever before to take their unique shock-rock attack to the next extreme. While initial comparisons to everyone from Marilyn Manson to their mentors in Slipknot may have distracted some fans from the true musical mission behind the Mudvayne express, these days the band's path to rock and roll glory seems more well-defined than ever. Make no mistake about it, *nothing* has happened by chance for this band. In planning and in execution, Mudvayne's five-year mission of musical domination is right on track.

"These are four very intelligent guys," said a well-placed label source. "There's little that goes on within the group that isn't rather carefully orchestrated. They're not out there just trying to cause mayhem. There's a definite message behind the songs they write. Mudvayne are an extension of modern science, modern technology and

Ryknow:  
Mixing scientific  
thoughts with  
metallic intensity.



READERS'  
SURVEY  
WINNERS

# MUDVAYNE GETTING A DOSE

BY P.J. MERKLE



modern music all rolled into one rather horrific package."

The scary images projected by Mudvayne have quickly come to represent the face of rock and roll's present, as well as its future. As proven through both their music and their stage show, the Vayne are the next evolutionary step in heavy metal outrage and power—the lineal descendents of Kiss, Manson and Slipknot with a decidedly hallucinatory, hell-bent X-factor tossed into the mix for good measure. Their ever-changing look may be best described as four visitors from another dimension (if not another planet), and their sound may best be labelled

the soundtrack for the Apocalypse. The apparent fact is that in many ways Mudvayne are the Youth of America, products of the great, dark American underbelly. Much like their friends and frequent touring mates in Slipknot, this unit has proven that one need not be from a media hub, or even a major market, in order to stamp a strong—and perhaps lasting—impression upon the psyche of the world's rock masses.

Mixing stark soundscapes with blistering, ear-bending blasts of virulent metal, these guys have created what may well be the most lethal musical attack ever presented by a major label. Their approach has quickly raised eyebrows and generated media scrutiny where ever they've appeared, in the process allowing Mudvayne to solidify their place as one of the most controversial bands in recent memory. But all of this attention has

done little to distract Mudvayne from their primary task-at-hand. They're the first to realize that extensive media coverage and blistering industry debate does not necessarily guarantee a group's ascendancy to stardom. But with response to their live shows, DVD, EP and album already making them major players in the eyes of many, it appears as if Mudvayne are well on their way to attaining world-wide stardom.

"We're proud of what we've accomplished so far, and we're proud that we didn't have to sacrifice any of our philosophies to do it," Kud said. "I really feel like we're trying to do something different and test the waters here. The only advice we can give you is that if you're scared by what we do, don't buy our album or come to our show."

It's taken Mudvayne more than five years of back-breaking labor to break out of their mid-western musical trap and begin to attain the kind of international audience they've long sought.

**"WE'RE HUNGRIER THAN EVER  
FOR A TASTE OF SUCCESS."**

Prior to forming in 1996, the band's members had spent much of the previous decade in a variety of other Peoria-area bands, trying—mostly in vain—to find like-minded musical souls who shared their somewhat warped perspectives on the contemporary music scene. Gradually the band's various creative forces began to discover one another, drawn together by both their desire to be different, and their need to express their unconventional attitudes in the prime-time spotlight. Soon these four like-minded rockers began expanding their realm of influence, traveling as far west as Denver and as far east as Philadelphia in order to play in front of their slowly-expanding fan base. Somewhere along the way, the group came to the conclusion that their live shows would have even more impact if they each decided to paint their faces in a variety of colors, symbols and styles. It was the element that finally put Mudvayne over the top.

"We always wanted to try and bring some visual aspect to what we did, but of course our budget limited what we could do," sPaG said. "The makeup just came upon us. But we don't want people to try and interpret some deep inner meaning to what we wear and what we do to our faces. Those things don't necessarily symbolize anything, and I'd really hate to see things like that taken too literally. I feel the same way about our music—we try to leave it up to the listener to make their own opinions about what it is we're really doing."

Gurr:  
Laying down a  
frenzy of rock fury.

PHOTO: FRANK WHITE



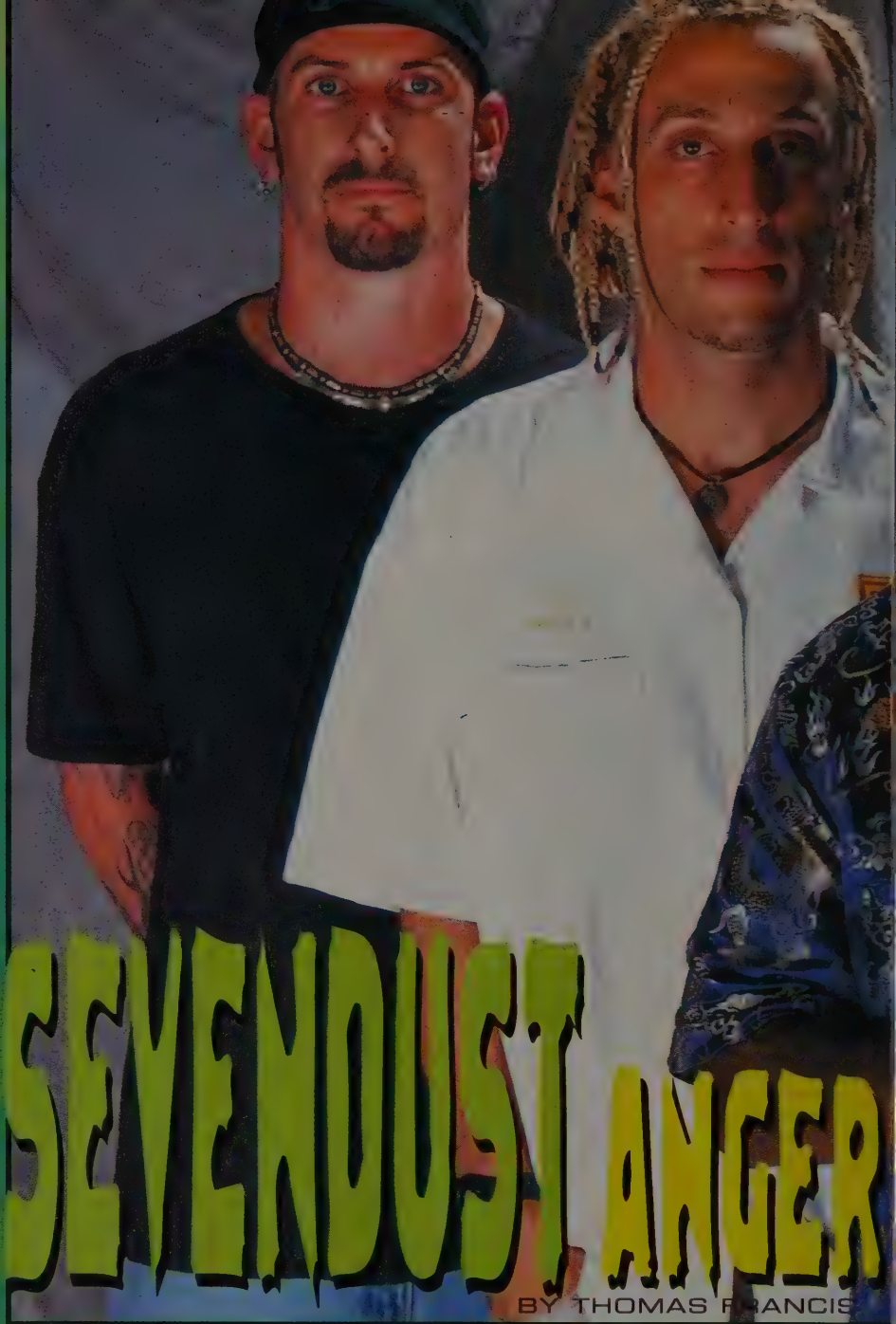
No band wanted to benefit from the disastrous events of September 11, 2001. Not one group in the rock world expressly set out to make one of their tunes a theme song for those tragic events. But for Sevendust, the terrorist actions of last year served to make their recent hit, *Angel's Son*, one of the most requested songs in hard rock radio history. The tune's haunting melody and heart-felt lyrics seemed to hit a responsive nerve within the millions who grieved in the wake of those horrific times, in the process making Sevendust's music more popular than ever.

"We're so glad that the song provided some comfort to those who heard it," said vocalist Lajon Witherspoon. "Certainly, when we first recorded it we never imagined that an event like this would happen. It was done for our friend Lynn Straight who had died, and had actually enjoyed most of its success a year before the terrorist incident even happened. But it seemed to come back to life after that, so we decided to record a new version of *Angel's Son* on our latest album. These days it means more to us than ever before, and apparently it means more to a lot of other people as well."

The positive nerve that Sevendust has struck within the rock and roll community with the feel-good vibe of *Angel's Son* ironically stands in rather stark contrast to the anger-filled sound that fills so much of their latest release, *Animosity*. After suffering through a difficult period following the disappointing performance of their second disc, 1999's *Home*, this Atlanta-based unit was left wondering what their future held. But rather than turning their back to the rock world, the Dust decided to make some drastic alterations in their musical camp and rock on. They changed management, and redirected their music energies, channeling into their new songs the frustrations they felt towards those restricting their commercial and creative progress. By doing so, the band (Witherspoon, guitarists Clint Lowery and John Connelly, bassist Vinnie Hornsby and drummer Morgan Rose) emerged with what has already been hailed as one of the year's top hard rock collections.

"When you go into make an album, you never know exactly where things are going to go," Lajon said. "This time, in particular, we felt a little pressure because of the changes we had started. But we also felt a great deal of freedom. Making this album served as a communal release for all of us. We've never been closer as a band or more committed to the music. All of that came together for us this time, and we're very thankful for it."

Thanks to the power contained in such new tunes as *Praise* and *Trust*—which join such illustrious predecessors as *Black*, *Too Close To Hate* and *Denial* in Sevendust's unofficial list of "greatest hits"—this quin-



tet has now emerged as media favorites on both sides of the Atlantic. As their stock continues to rise throughout North America in the wake of the immediate success of *Animosity*, the band currently find themselves as one of Europe's most in-demand attractions. Indeed, it now seems that this multi-dimensional, multi-racial, multi-talented unit may finally be on the brink of fulfilling the platinum-covered musical destiny that many had long predicted was their due.

"It's very interesting to see the way our popularity has grown around the world," Lajon said. "Even when there were certain places in the States that were resistant to us, there were places in Europe that really embraced us. It's funny how hard rock bands always can find a very receptive

audience in places like England and Germany—there, this kind of music is never a 'fashion' that goes out of style. That can happen at home. Right now, hard rock, heavy metal things are kind of 'in', so we're cool with that."

Being "cool" with just about everything has been one of Sevendust's calling cards ever since these Southern boys began life as a band called Crawlspace back in the mid-'90s. After discovering that another group already had rights to that name, they rechristened themselves Sevendust, and began a dizzying, and not particularly smooth, race to the top of the rock pile. With their rich blend of metal, funk and hip-hop influences initially coming across as a bastardized syntheses of the blatant power of Metallica and the progressive

PHOTO: LARRY MARANO





Sevendust:  
"You never  
know for sure  
where an album  
is going to go."

# MANAGEMENT

"We're so glad that **Angel's Son** provided some comfort to people."

metal rhythms of Korn, Sevendust quickly staked out some powerful rock and roll turf from which to launch their full-throttle attack on the music world.

"The comparisons have always been there," Lajon said. "But I think now with our third album we're finally beginning to establish our own clear-cut identity. One of the most obvious things that we do is blend really heavy music with a lot of melody. There aren't a lot of other bands that do that. But on this album, in particular, I think we've really taken a big leap in our ability to shift musical gears, but still keep things really true to what we want to do."

With the success of **Animosity**, Sevendust's role within contemporary hard rock society has been further defined. But with the amazing response afforded the group's current road outing, it seems that no barrier can ever be placed on this unit's upward mobility. For those who prognosticated the Dust's star trip with the release of their earlier two discs, the band's current acclaim stands as sweet vindication. For those who ever doubted the drive, determination and talent of this power-packed fivesome, their latest road and studio victories serve as eye-opening events that have forever changed the way the rock scene will view this very special

band. There's no doubt about it. In 2002 Sevendust have arrived—and they're more than happy to share their experiences with each and every one of us.

"I think there is a lot more interest being shown towards us," Lajon said. "We've always drawn our share of media attention because of the way we sound and the fact that an African American is fronting a heavy metal band. But now the focus is really on the music, and that's what we always wanted. People can talk about me, or the problems we've overcome over the last few years, but as far as we're concerned, the real story is *always* the music."



## THE APEX THEORY

BY BRAD SCHROEDER

When a band's first release on a major label is a five-song EP, certain flags are instantly raised within the rock and roll side of one's brain. Didn't the group have enough quality material to fill an entire disc? Did the label lose confidence in the band half-way through the recording project? Did some disastrous misfortune befall any and all the unit's members? While such questions may run through the mind of a somewhat paranoid rock scribe, the simple fact is that in the case of the Apex Theory none of these questions are even worth seriously considering. The truth of the mat-



**"We wanted to get some songs out there and see how people react."**

The Apex Theory: "We want people to get into what we do slowly."

ter is that this quartet's five-song introductory mini-album was released because everyone was so excited to introduce this diverse, hard-rocking band to the world that they didn't want to wait any longer than necessary.

"We were very anxious to get some material out there and see how everyone would react," said vocalist Andy Khachaturian. "We thought coming out with an EP before our full-length album would be the best way to introduce ourselves to the music community. It's very important to us as a band to have people come into what we do slowly. We've found it's the most solid way to build a true fan base."

It remains to be seen if the Apex Theory's unusual means of introduction will serve its intended role of slowly indoctrinating the hard rock masses to this band's highly unusual sound. The stylings created by Khachaturian and bandmates Art Karamian (guitar), David Hakopyan (bass) and Sammy J. Watson (drums) are a rugged blend of metal and hard rock influences, all tinged with the group's shared middle-eastern heritage and love for intricate, unpredictable rhythms. When all brought together on such songs as *Swing This*, *Trust Ease* and *Bullshed*, the Apex Theory emerges with a style that is rich, varied and totally unique. While initial comparisons to System of a Down are inevitable due to both bands being manned by rockers with Armenian/American roots, there's no doubt that the Apex Theory is a band apart in both their approach and their temperament.

"We certainly admire what System of a Down have done," Khachaturian said. "And we do share a similar heritage. But most of our other points of reference are different. That's about as far as the comparison goes."

This stylish quartet have been perfecting their rock and roll craft for the last three years, slowly writing material and building up a loyal West Coast following along the way. They played their first showcase gig in L.A.'s famed Troubadour only two months after their formation in 1999, but the band was in no hurry to make any major label commitments. While A&R guys often buzzed around the group, the Apex Theory decided to do things their own way, first releasing a self-produced recording of one of their live gigs, then entering the studio to cut their debut EP, *Extendemo*. When the initial pressings of those two discs sold out, and the band's gigs continued to pack houses throughout the So Cal area, label pressure began to build, until finally just the right deal came along.

"We never sent our music out to record labels," Hakopyan said. "None of us were really into the industry end of things. The whole idea was for us to just write some songs that came from the heart and then go out there and play as many shows as we could."

The band's no-nonsense formula worked like a charm. By 2001 not only had they signed their recording deal, but they were also invited out on the road to participate in the recent Vans Warped Tour. That experience further honed this unit's rock and roll savvy, sharpening it to cutting perfection by the time they entered the studio to lay down the tracks that comprise the debut release. Now this eclectic quartet hope that these five songs keep their fans satisfied until their first full-length album is finished later this year.

"We've already record a lot of material," Hakopyan said. "This EP is only to whet everyone's appetite. We're having fun with this. It's kind of like our name. The apex is the highest point of something, but the journey of getting to that point is what's really important."



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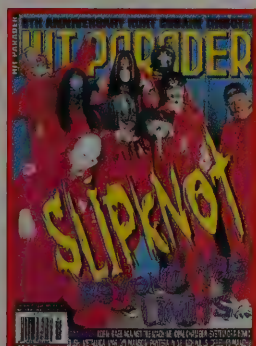
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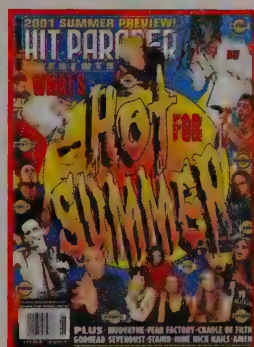
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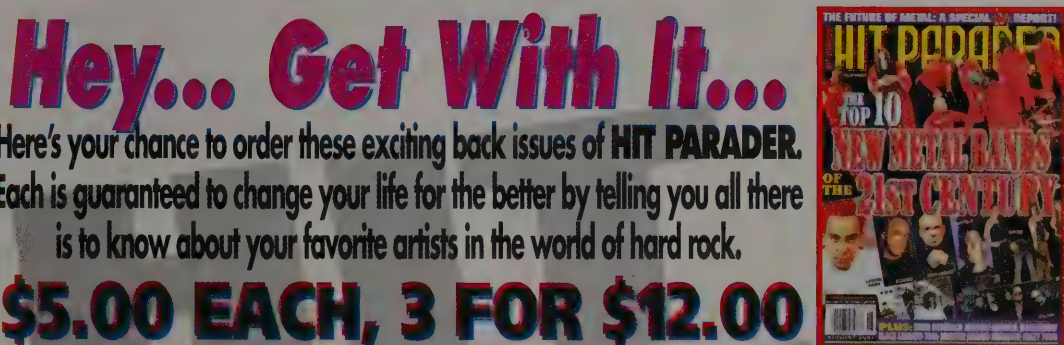
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# HIT OR MISS

## REVIEWS OF THE NEWEST CDs

COMPILED BY THE HIT PARADER STAFF

### SEVENDUST, *ANIMOSITY*

With the release of their third album, *Animosity*, Sevendust seem primed to finally ascend to the very top of the hard rock world. On each of their two previous efforts, this multi-dimensional Atlanta-based unit suffered through various creative fits-and-starts, mixing brilliant songs amid others that failed to fully ignite. But on their latest, there are no false steps or misguided notions. From first cut to last, this album provides full reign to this unit's creative genius, blending passionate—even embittered—guitar wails and vocal cries with surprising subtlety and restraint. For years many believed that Sevendust were destined to become metal's Next Big Thing. Now the band has delivered on that promise.

**GRADE: A-**

### HEADSTRONG, *HEADSTRONG*

From the "wilds" of Canada comes Headstrong, four thought-provoking young rockers who on their self-titled debut disc manage to balance plenty of metal muscle with more than a touch of lyrical introspection. At times, especially on the group's debut single *All of the Above*, their style rips and roars like a caged lion; at other times it tends to wallow ever-so-slightly in the realm of predictable overkill. While comparisons to everyone from Korn to P.O.D. have already come this group's way, it's apparent that Headstrong are out to carve their own niche in the New Metal world, and with the release of this debut disc, they seem well on their way towards doing exactly that.

**GRADE: B**

### ONESIDEZERO, *IS THIS ROOM GETTING SMALLER*

These days it seems like every band's main ambition is not necessarily to make great music, or even to make a grand artistic statement. Rather, that goal is to simply be "different" from the rest of the hard rock horde. Luckily for them, while Onesezero occasionally go to extremes in order to sound "different", on their debut disc, *Is This Room Getting Smaller*, they pursue their musical individuality with a heart-felt conviction and commitment. The resulting musical melange is one filled with intriguing song craftsmanship and often overwhelming lyrical power. Often this West Coast unit gets a little too quirky for their own good, but taken within the context of their initial album presentation, Onesezero create a sonic ambiance that manages to both enlighten and entertain.

**GRADE: B-**

### DOPE, *LIFE*

For those fans familiar with Dope's hard-hitting debut disc, *Felons And Revolutionaries*, it takes a little while to adjust to

the sounds contained on the group's latest effort, *Life*. It's not that Dope has necessarily softened their razor-edged approach this time around; it's more than they've drastically shaken things up. With a lineup featuring a new guitarist and drummer, as well as a radically altered lyrical perspective, band leaders Edsel and Simon Dope have thrown fortune to the wind and emerged victorious. Yes, this may not be the disc that Dope's followers were expecting, but they should be mighty pleased with what they've now received from the Dope bros.

**GRADE: B**



**The Apex Theory: Interesting stuff.**

### THE APEX THEORY, *THE APEX THEORY*

Contained within the five tracks that comprise the Apex Theory's self-titled, EP-length introduction to the hard rock community are enough musical twists and turns to make an Olympic slalom master run for cover. Blending Middle-eastern melodies with exotic metal-tinged power and almost jazz-like rhythms, the Apex Theory is clearly a band apart from anything else out there. Yet rather than sounding particularly unusual, these guys manage to bring their intriguing pot of musical reactants to the rock and roll party in a manner that makes them all seem totally natural and almost expected. Keep your eyes and ears peeled for this unit's first full-length disc which should be hitting record stores by summer.

**Grade: B+**





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**PANTERA**  
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Live in Irvine, California 2001



**ROB ZOMBIE/  
WHITE ZOMBIE**  
ULTIMATE HARDTIES  
Rare Tracks



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PLANETS COLLIDE  
Live in the USA 2000



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Live in the USA 1999-2000



**MOTLEY CRUE**  
RESCUED LIVE  
Live in the USA 1992



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THE EVIL HAS LANDED  
1978-1986



**BLACK SABBATH**  
LIVE IN PARIS  
France 1978



**ALICE IN CHAINS**  
WORLD TOUR 1992



**TYPE O NEGATIVE**  
BLOOD AND TEARS  
Live in Europe 1993



**TYPE O NEGATIVE**  
FIRST BLOOD  
Live in the USA 1999



**VAN HALEN**  
AT THE WEST  
World Tour 1978-1979



**VAN HALEN**  
US FESTIVAL '93  
Live in the USA 1993



**VAN HALEN**  
7000/TONKA/TONKA  
Live in the USA 1988



**SEX PISTOLS**  
ANARCHY IN JAPAN  
Live in Japan 1996



**WHITESNAKE**  
RESTLESS AND WILD '91  
Live in Paris, Germany 1991



**SLIPKNOT**  
17 YEARS OF HELL  
Live in Holland 2000



**IRON MAIDEN**  
BRAVE NEW WORLD 7000  
Live in Osaka, Japan 2000



**MONSTER MAGNET**  
LIVE IN GERMANY 1999



**OZZY/RANDY RHOADS**  
PRAYERS ANSWERED  
1992



**OZZY OSBOURNE**  
MADNESS OF THE NEW YEARS  
Live in L.A., California 1991



**OZZY OSBOURNE**  
LIVE IN THE USA 1992



**GUNS N' ROSES**  
LIVE THROUGH THIS  
Live in the USA 1993



**GUNS N' ROSES**  
LIVE THROUGH THIS  
Live in the USA 1993



**DEFTONES**  
AROUND THE BLACK  
Live in Amsterdam 1991



**DEFTONES**  
LIVE IN WISCONSIN  
Live in Wisconsin, Australia 2000



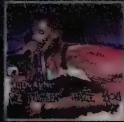
**DEFTONES**  
SUMMER PONY  
World Tour 2000



**SKRINNY PUP**  
LAST WILL AND TESTAMENT  
Live in the USA 1997



**QUEENSRÛCHE**  
MILLENNIUM TALES  
Live Year 1996



**MUDVAYNE**  
WE FUCKIN HATE YOU  
Live in Thailand, Hawaii 2000



**LINKIN PARK**  
ROCK IN RIO  
Live in Rio de Janeiro, Germany 2001



**INSANE CLOWN POSSE**  
RAVE AND TWISTED SHIT  
Live and Rare



**RED HOT CHILI PEPPERS**  
LIVE IN A GUTTER 2001



**FINGER ELEVEN**  
ONE NIGHT IN THE A.V. CLUB  
Live in North Carolina 2000



**NINE INCH NAILS**  
NEW ORLEANS 2000



**METALLICA**  
GARAGE DAYS LIVE  
Live in the USA 1996



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METAL UP K'N' ASS  
Live with R1B ROCK 2000



**METALLICA**  
MADE IN EUROPE  
World Tour 1990-91



**METALLICA**  
UNPLUGGED  
Live in England 1995



**METALLICA**  
ACOUSTIC  
Acoustic tracks 1997



**METALLICA**  
NIGHT OF THE A.V. CLUB  
Early Years 1992



**TOOL**  
1029  
Live in 2001



**SEPTURRA**  
ROCK IN RIO  
Live in Brazil 2001



**MARYLIN MANSON**  
LIVE IN THE DESERT  
California 1991



**KORN**  
KORN  
Live 1998



**SLAYER**  
SNOWED OUT OF STOCKHOLM  
Live in Sweden 2000



**SLAYER**  
WORLD TOUR 1994-1999



**SLAYER**  
ULTIMATE HARDTIES  
COLLECTION



**DISTURBED**  
HELLFIRE CLUB  
Live in the USA 2000



**JUDAS PRIEST**  
AMERICAN STEEL  
Live in Pennsylvania, New York 1986



**DIO**  
LIVE THROUGH THIS  
Live 1986



**HALFORD**  
ROCK IN RIO  
Live in Brazil 2001



**THE SMASHING PUMPKINS**  
DOUBLE OLYMPIA  
Rare 1998



**THE SMASHING PUMPKINS**  
FINAL SHOW  
Live USA 2000



**LIMP BIZKIT**  
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# indie reviews

the latest in new independant hard rock

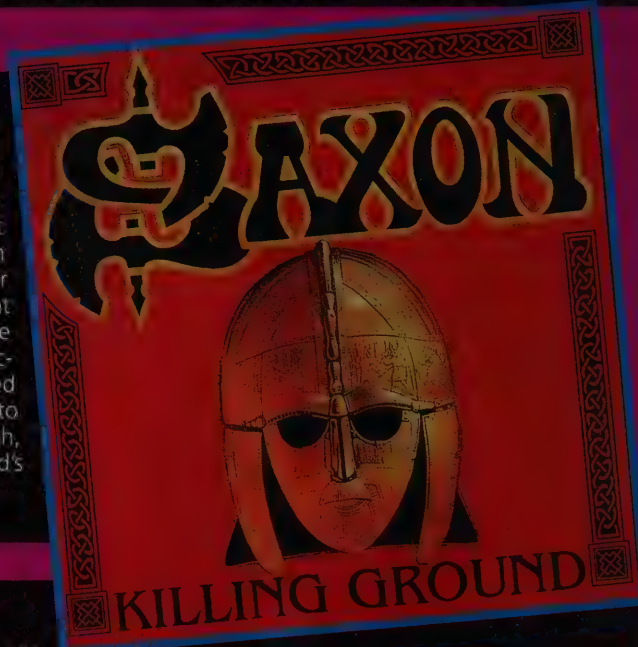
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## SAXON, KILLING GROUND

(SPV, 203-1917, West 4th Ave., Vancouver, BC V6J 1M7)

Okay, we admit it. We've always had a secret obsession for Saxon. As a band that first emerged along-side the likes of Def Leppard and Iron Maiden, this unit was at the forefront of the so-called New Wave of British Heavy Metal back in the early '80s. But while Leppard had smarts and Maiden had skill, Saxon relied on the most simplistic and straight-forward of metal riffage in order to convey their one-dimensional rock messages. (Legend has it that Saxon was the band that director Rob Reiner toured with when he needed inspiration to film *This Is Spinal Tap*.) On their latest collection, **Killing Ground**, these British bashers have again delivered what they do best—a no-nonsense, three-chord feast designed to make your foot tap and you head bang. And if you act fast enough, you even get a "bonus" CD of re-recorded versions of the band's earlier hits. Wow!

RATING: \*\*\*\*



## GORILLA, GORILLA

(Lunasound Recording, Koping, Sweden)

Gorilla like to bill their sound as "maximum riff mania," and they do so with good reason. This power trio (there's a term you don't hear much these days!), draw their primary influences from such pioneering metal units as Blue Cheer, Grand Funk Railroad and the MC5. And while on their self-titled debut they rarely attain the stellar heights enjoyed by those hallowed acts, they do manage to hit just enough guitar-driven home runs to keep the fans entertained. This is a retro-rock outing pure-and-simple. If that's your bag (please note that '60s catch phrase!!) then definitely give Gorilla a spin, but if your taste run towards more contemporary metal fare, this is one you can give a safe "pass."

RATING: \*\*\*

## PALLAS, THE CROSS AND THE CRICIBLE

(Inside Out Music, 344-TB Oakville Dr., Pittsburgh, PA 15220; phone: 412-937-9282)

While many of you reading this may never have even heard of Pallas, the fact is that this talented unit has been around for nearly two decades. During that time the band has managed to record and release a mere five albums, which is the primary reason that the appearance of their latest disc, **The Cross and the Crucible**, is so noteworthy. While they've had their moments of major label acclaim in Europe, the Scottish quintet has made little mark on this side of the Big Pond. While that's unlikely to change with their new offering, this is a band worth seeking out.

RATING: \*\*\*\*

## GILBY CLARKE, SWAG

(Spitfire Records, 22 West 38th St.,

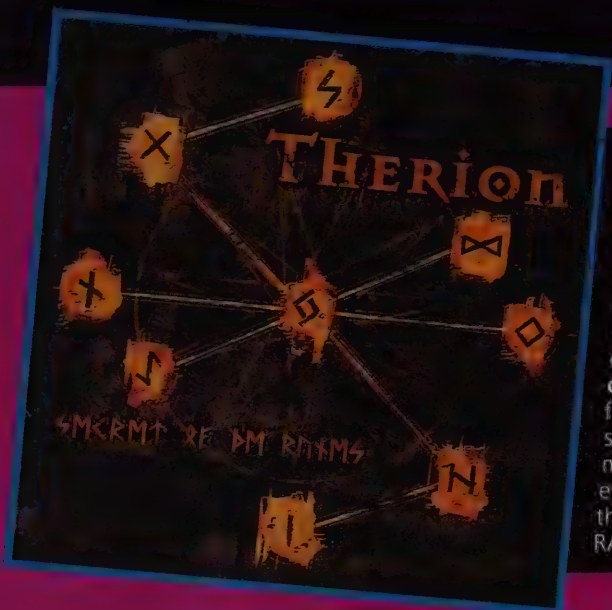
7th Floor, New York, NY 10008; phone: 212-354-1101)

Most of you reading this have more than a passing acquaintance with guitar master Gilby Clarke. For a brief time a decade ago he sat atop the world as the rhythm guitarist in the then-hottest-band-in-the-land, Guns 'N Roses. Since departing the G 'N R fold, life has been interesting, to say the least, for Mr. Clarke. He's played on countless top-drawer sessions, and proven himself to be capable of leading his own band into action when the urge strikes him. On his latest solo disc, **Swag**, the charismatic Clarke shows himself to be a more-than-adequate song smith as well as a great guitar maestro.

RATING: \*\*\*







## THERION, *SECRET OF THE RUNES*

(Nuclear Blast, 1453-A 14th St., Santa Monica, CA 90404; phone: 310-574-7400)

It takes a band with balls with size of Ohio to attempt to blend the seemingly divergent worlds of classical music and heavy metal. Yet despite the apparent difficulties inherent in such a mismatched musical marriage, the Swedish band Therion has been using just such an approach as their primary calling card for most of the last decade. On this eclectic quartet's latest release, **Secret of the Runes**, the band has returned to the more metallic style that first won them acclaim throughout Europe in the early '90s. As seems to be the case with just about every CD we've reviewed this month, we issue the warning that Therion's approach may not be everyone's taste. But if you're looking for something a little different, this disc certainly qualifies.

RATING: \*\*\*



## HAIR OF THE DOG, *IGNITE*

(Spitfire Records, 22 West 38th St., 7th Floor, New York, NY 10008; phone: 212-354-1101)

Let's all hop in our time machines and set the date for 1987, and make the place L.A.'s famed Sunset Strip. That's clearly the time and locale that the music of Hair of the Dog is designed to emulate. On their third outing, **Ignite**, this explosive unit pull out all the stops in their efforts to deliver a maximum nuthin'-but-a-good-time rock and roll package. At times this stuff sounds as dated as your father's Hendrix' albums, but if you ever had a passion for fun-filled, high voltage "hair metal" then Hair of the Dog delivers the goods with style and panache.

RATING: \*\*\*\*



## LACRIMOSA, *FASADE*

(Nuclear Blast, 1453-A 14th St., Santa Monica, CA 90404; phone: 310-574-7400)

The Swiss are known for many things... their chocolate... their watches... their Alps... their neutrality... definitely *not* their heavy metal. Perhaps it is the cultural variances of the region— where Teutonic toughness blends unevenly with French passion— that makes **Fassade**, the latest album by Switzerland's premier metal band, Lacrimosa, such a mixed-bag. Some of this stuff is exciting and stimulating. Other aspects sit on the soul like your Grandma's meatloaf. Unless you have a thing for everything Swiss, you can probably find a better outlet for your hard-earned cash.

RATING: \*\*



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# LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

## THE COLLECTOR'S CORNER

**A**s you know, being a collector is undeniably a serious business. Once that certain "something" catches your attention—there's no denying its soulful connection! With that in mind, this month's lyrical spotlight plays homage to the New York Rangers.

Rewind please to our last holiday

were there to give their support to **The Santa Cause Project**—dedicated to supplying toys to those children whose lives were adversely affected by the World Trade Center tragedy of September 11.

Misfits album **Cuts From The Crypt**, / *Wanna Be A NY Ranger*.

Our first stop was with Right Wing, Radek Dvorak, who reveals, "I have this CD in my car. Good song! I like this kind of music."

"There's not a lot of lyrics to it—not a lot of lyrics to memorize, I know that," Defensemen, Brian Leetch explains. "I listen to Top 40. Pearl Jam is my favorite band. When I saw their concerts when they first came out, I noticed that they have a lot of energy in their songs. Their first album **Ten** was awesome. I started following them, and I have been going to their concerts ever since."

Speaking of magnetism, when we reestablished our communication with the Czech Republic line-mates,



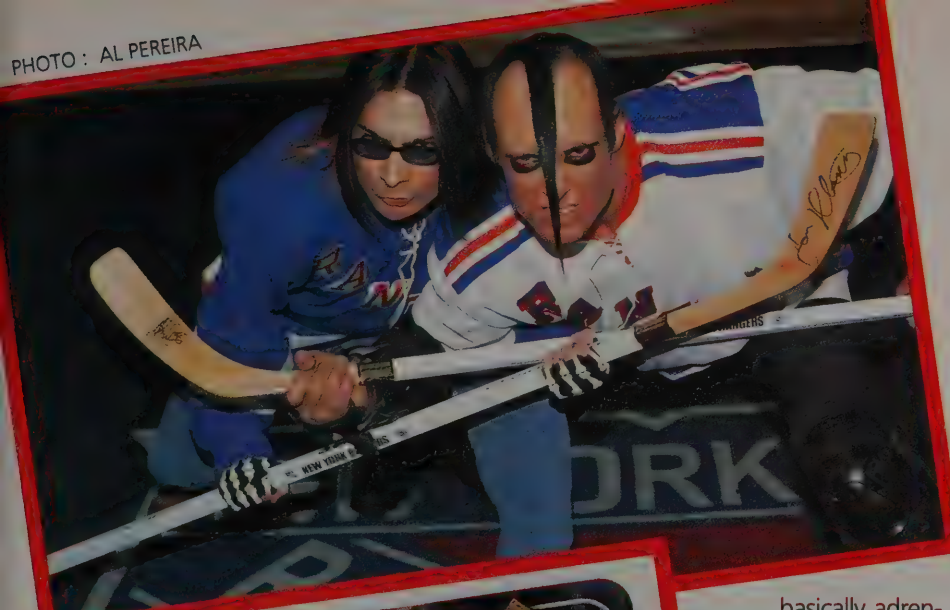
season when this tale actually began. **Hit Parader** caught up with a few members of the New York Rangers hockey club at a local toy drive. They

pen, and paper in hand, we were on a mission to spread good cheer, and to see what the New York Rangers were listening to in their weight room and, of course, to help uncover the meaning of track number nine on The



there was no doubt in our minds that music is the universal language. "Depeche Mode, U2, Metallica, Tesla and Motley Crue's Home Sweet Home is music that I enjoy listening too," discloses Centerman Petr Nedved. "Music in Prague has a lot more dance music being played over at all the radio





stations." He continues, "Some of the (Czech Republic) songs actually get here, and some of the songs that they play in Europe are never heard here."

After all this positive energy flowing through this assignment, we couldn't help but want to continue on with this vibe, so we spoke with John Cafiero of the Misfits and asked him what the meaning behind the song.

"It was all about the classic appeal of simplicity. A strong hook, with a melodic yet heavy sound is pure fun. Who doesn't want to have fun? Punk rock is

basically adrenaline driven emotion. The times have finally caught up with classic punk and everyone's trying to emulate that sound now. If you're true to what makes you feel something as an individual, most of the time you'll find masses are affected the same way. My childhood heroes were the Ramones, a defining New York band. The Rangers are a defining New York team. I wanted this song to be done in the tradition of early classics like *Beat on the Brat*. A simple basic,

punk rock fight song with a cartoony gene spliced from my heroes."

Jerry of the Misfits reflects, "When John played the first riff for me I immediately liked it a lot. I thought it was a great song and I wanted to do it, since the Rangers are my favorite hockey team."

In conclusion, music + hockey = harmonious players—both on and off the ice! Let's Go Rangers!

For the latest information on the New York Rangers, please visit their web site at [www.newyorkrangers.com](http://www.newyorkrangers.com), and check out the misfits web site at [www.misfits.com](http://www.misfits.com).

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**KORN**  
**HIT PARADER**



# SPEAKING

# OUT

I can remember going to church and hearing how we were all sinners for watching TV or listening to music. I didn't always understand that, but as I got older, I started to think about it more, and a lot of the material that I write about reflects

my attitude towards religion. I have nothing against religion—I just have a problem with some of the messages that it promotes. Religion doesn't seem to have much flexibility. They have to recognize that all people can't follow the same set of rules. We've all broken some of those rules at one time or another. In the eyes of religion that makes us all sinners.

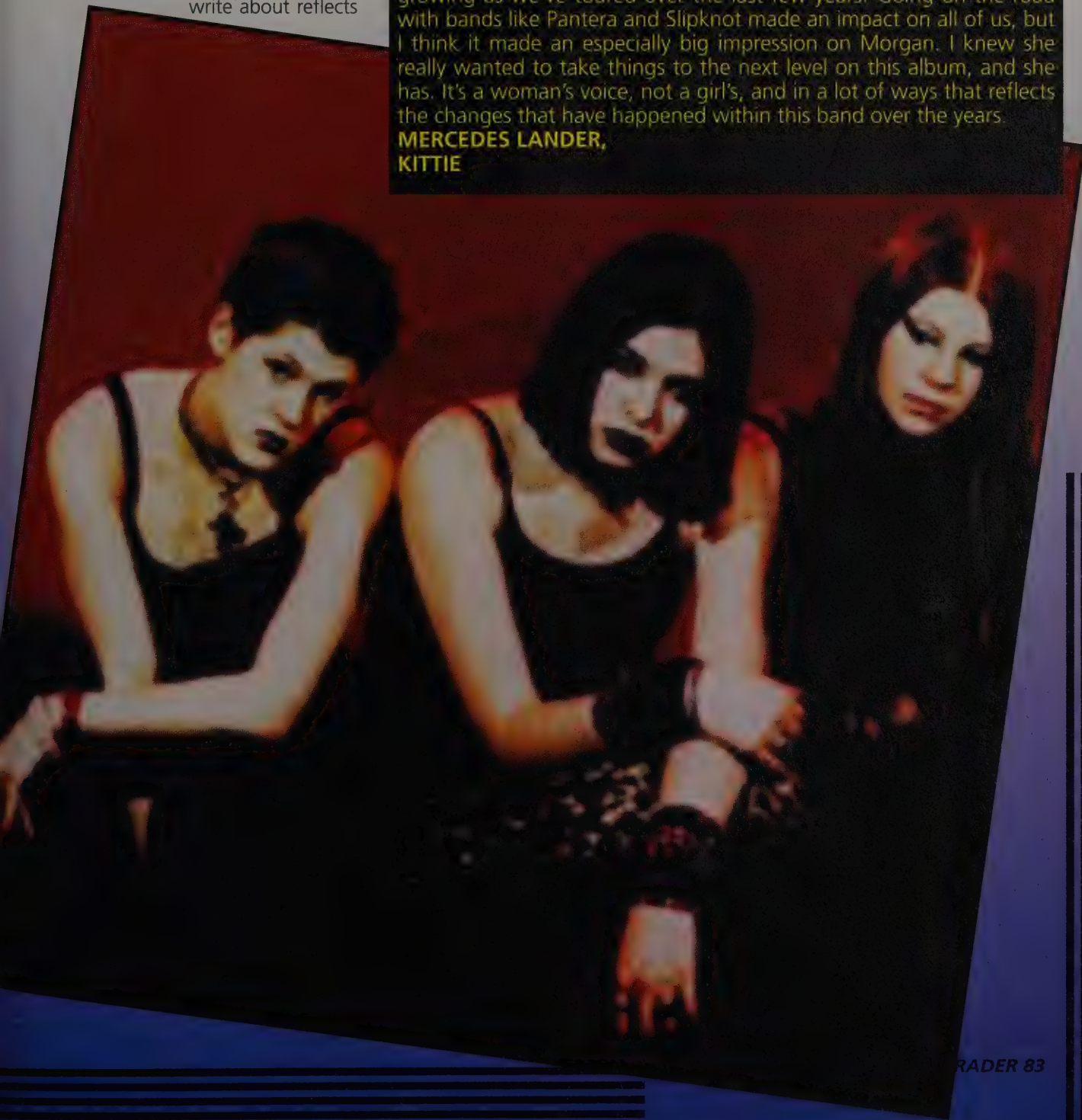
**DAVE WILLIAMS,  
DROWNING POOL**

I think we were all pretty surprised when the final tally came in at the end of last year, and it was announced that **Hybrid Theory** was the year's best-selling album. We knew how many albums it had sold, but we really hadn't followed how well everyone else had done. I mean there were some MAJOR releases last year. And we ended up topping them all. Amazing!

**MIKE SHINODA,  
LINKIN PARK**

Nothing about Morgan surprises me anymore. It's not like that voice suddenly emerged when we started making that album. It's been growing as we've toured over the last few years. Going on the road with bands like Pantera and Slipknot made an impact on all of us, but I think it made an especially big impression on Morgan. I knew she really wanted to take things to the next level on this album, and she has. It's a woman's voice, not a girl's, and in a lot of ways that reflects the changes that have happened within this band over the years.

**MERCEDES LANDER,  
KITTIE**







**STAIND**  
**HIT PARADER**





As strange as it may sound, I don't think we really expected to get as much attention for the makeup as we have. We thought that it was just something that was entertaining, something that would maybe bring some attention to the band, and that would be as far as it went. But it obviously has gone beyond that. To a lot of people, the makeup is what Mudvayne is about, and that's only partially correct. We'd hate to believe that the superficial aspects of what we do would serve to hide our musical approach. I don't think that's happened. We've already begun to change in terms of the way we look and act on stage—it's even gone more extreme. Perhaps that will show everyone that we're evolving on every level.

**SPAG,  
MUDVAYNE**

This band coming to an end is not something I think about, and I don't think it's something that anyone else in the band thinks about, either. But we know it's always a possibility. But it's never going to happen for stupid reasons like we don't get along, or because we don't make enough money, or anything like that. What might happen is that one day I'll wake up, and the feeling just isn't there anymore. If that ever happens, then that's it, it's over. It'll be that quick and that simple. The worst thing a band

I am confident in this band and in what we're capable of doing. The success of the first album showed me that a lot of people can relate to the experiences we present in our songs. That opened my eyes. The fans have been so great to us in that regard. We owe everything to the fans, and that will never change. We're nothing without them. Their energy is what pumps through our veins and keeps us going. The one thing I know for certain is that our attitude towards the fans will never change—we know that without their support, there simply wouldn't be a band called Disturbed.

**DAVID DRAIMAN,  
DISTURBED**

can ever do is go on when the passion is gone. We all know a lot of bands that have done that, and it's really sad. It's pathetic. We'll never do that. Once we feel it becomes a formula for us to put the masks on and go on stage, we'll stop.

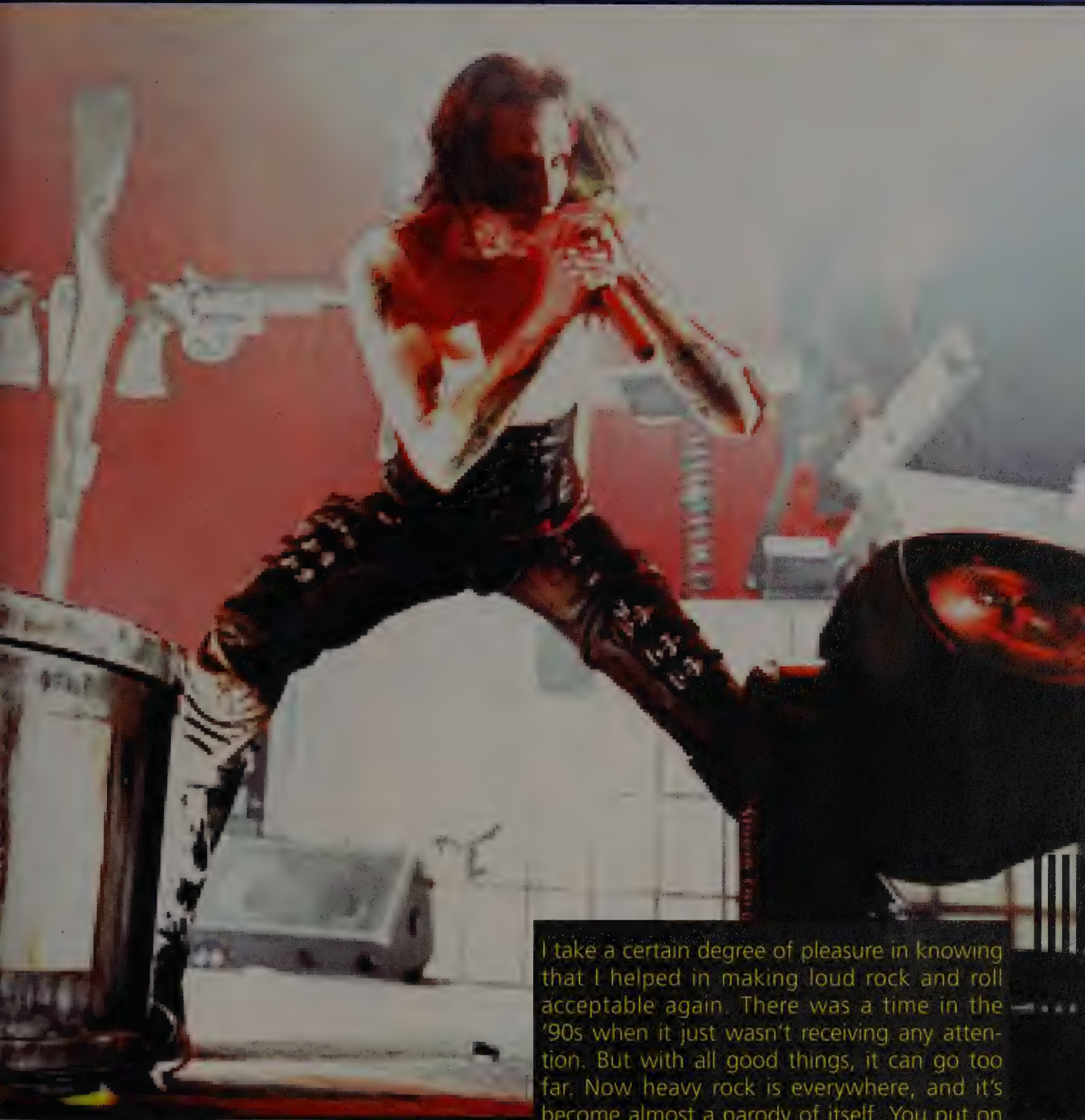
**COREY TAYLOR,  
SLIPKNOT**





**KISS**  
**HIT PARADER**





The set kind of creates itself. I'm there to entertain the fans. I'm there to play what they want to hear. There are a number of songs that simply have to be in the set. I've done enough solo albums at this point that I really have to cut down on what I can play. Then there are a few new songs that I want to include. You don't want to shove those down anyone's throat... you want the fans to want to hear them. And then there's the Sabbath stuff which I still love doing. I've been playing Paranoid for 30 years, and I still love doing it.

**OZZY OSBOURNE**

I take a certain degree of pleasure in knowing that I helped in making loud rock and roll acceptable again. There was a time in the '90s when it just wasn't receiving any attention. But with all good things, it can go too far. Now heavy rock is everywhere, and it's become almost a parody of itself. You put on the radio and the TV and every band looks the same and sounds the same. That happens at the end of a cycle. Thankfully, it's a form that continually manages to reinvent itself, and hopefully I can help it along with this album. It's still going to be very heavy, but it's also going to be more electronic, and feature a lot of melody. If I'm not careful, all my old Beatles influences are going to show up.

**MARILYN MANSON**





**P.O.D.**  
**HIT PARADER**





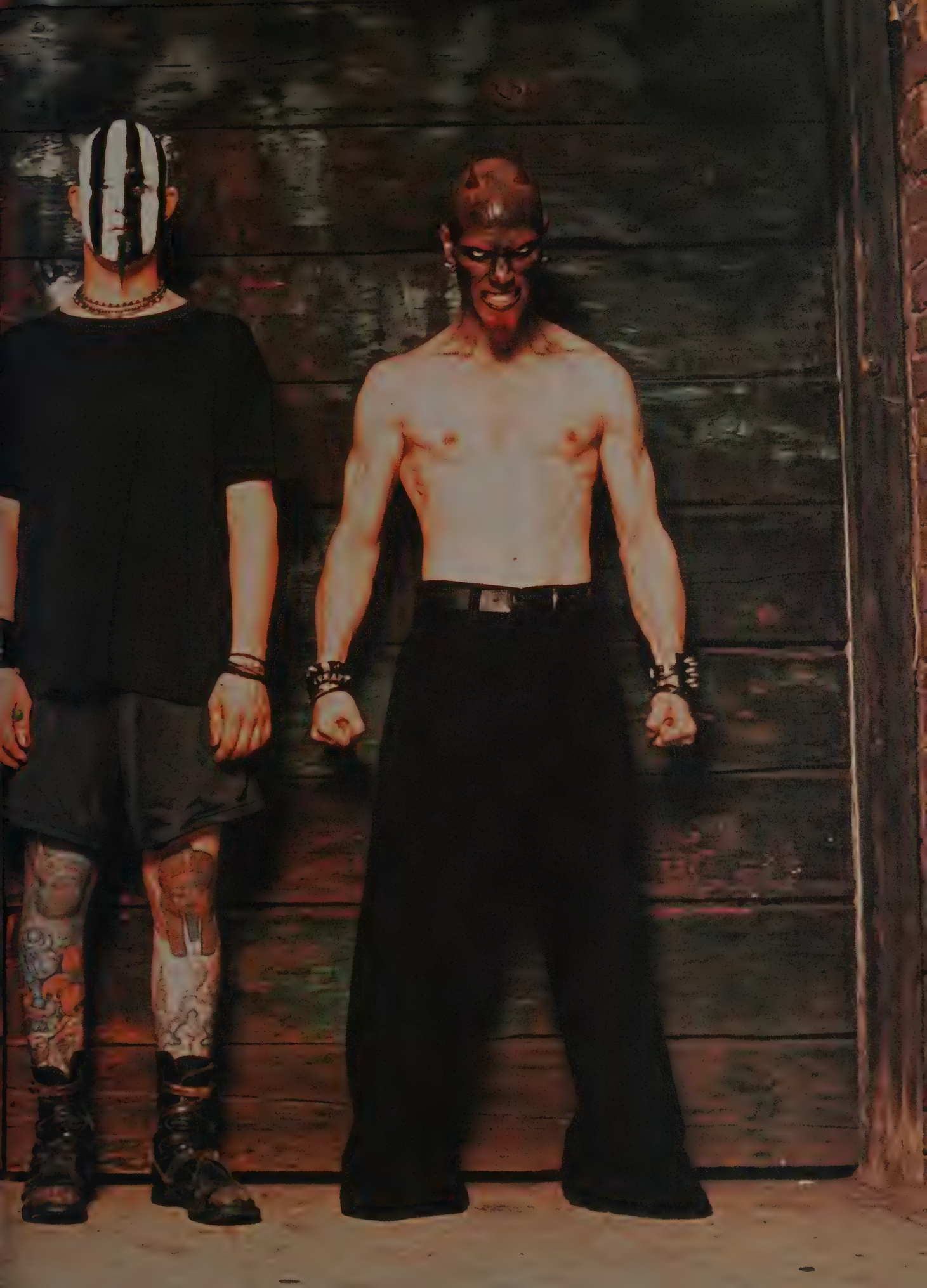
**REVEILLE  
HIT PARADER**





**MUDWAYNE**  
**HIT PARADER**









**SLIPKNOT**  
**MTT PARADER**





# HALF-COCKED HIT PARADE



# Gearing Up

## Tech Talk with

# Biohazard

BY ROB ANDREW

**T**here's no mistaking the fact that Biohazard are the Real Deal. In an era when it seems that virtually every band in creation has borrowed something from this unit's style, sound and structure, it still takes a new Biohazard disc to show exactly how two-dimensional many of these pretenders truly are. As proven on their latest disc **Uncivilization**, vocalist/guitarist Billy Graziadei, vocalist/bassist Evan Seinfeld, drummer Danny Schuler and new guitarist Leo Curley haven't gotten sidetracked by trying to act hip, nasty or cool. Despite having their previous record label collapse from under them following the release of their previous disc, they haven't lost one iota of the musical commitment and drive that has inspired them for the last dozen years. Indeed, Biohazard are about as real as you can get.

"Everyone is talking about how the climate is right for a new Biohazard record because metal is coming back," Seinfeld said. "But to our way of thinking metal never left. As long as stress is part of our everyday lives, there will be aggressive music. Society needs metal because it's therapeutic— it's a way to vent and express yourself. There's no better feeling than having someone come up to you after a show and say 'That song helped me through a hard time in my life.' We hear that a lot on the road, and that means more to us than anything."

"Keeping the strident sounds of metal alive clearly still remains Biohazard's primary motivation. No matter what manner of bald-headed, life-hating hard rock freak may be dominating the world at any given time, this perpetually bad-ass unit has proudly stuck to their heavy-duty guns— in the process making a comfortable living by continually telling the mainstream rock world to not-so-politely "shove it." Their unusual blend of metal and hard-core influences, as well as their cutting-edge work with a variety of hip-hop and avant-garde superstars, have made Biohazard a band that many admire...and many fear. There are no limits to where this quartet may travel through their musical sojourns— often right into the belly of the beast, where they delight in unveiling the darkest side of the human condition. And now on

**Uncivilization** (which, by the way, was recorded in the band's own home studio), this rule-breaking, chance-taking outfit once again proves that they're out to set the rock world on fire— both literally and figuratively.

"A lot of people see Biohazard as a negative thing," Seinfeld said. "But the funny thing is that we've always prided ourselves on being positive. People see the shows, the kids dancing, diving off balconies, the craziness, and they mistake it for a violent negative energy. In fact, it's a very intense *positive* energy. It's a release. It's like when two kids are playing around, wrestling with each other, laughing and giggling as they're knocking the

crap out of one another. There's a level of commitment necessary to being in this band, and the same can be said for being part of our audience. It always amazes us the amount of energy we get back from them every night. A lot of our songs may address really rotten, negative things, but it drains both them and us of a lot of our anger."

Anger has been Biohazard's most prominent method of communication ever since their self-titled debut disc hit the rock world more than a decade ago. At that time their unusual amalgam of metallic ingredients was virtually unheard of, placing these Noo Yawk rock-

"We're not part of this new metal 'trend'— we've always been here."



Biohazard:  
"Our style of  
metal doesn't  
shift with the  
times."



ers on the pointed precipice of rock's cutting edge. At a time when music's transitional elements were in a state of flux, sweeping aside the likes of Poison and Warrant and replacing them with the Nirvanas and Soundgarden of the world, Biohazard remained removed from the fray—a band seemingly always on the outside looking in. Yet, as subsequent discs like 1992's **Urban Discipline**, 1994's **State Of The World Address**, 1996's **Mata Leao** and 1999's **New World Disorder** continued to expand both their fan base and their realm of influence, the rock scene slowly began to realize that despite whatever shifts the music world may endure, Biohazard was not about to go away. And even when their previous label, Mercury Records, was swept asunder in the mega-changes that tore through the music industry two years ago, this band's rage-filled lyrical forays, biting political rhetoric and wall-shaking guitar thunder still marked them as a band with something important to say and an important way of saying it.

"We've never believed in walls separating people or ideas," Seinfeld explained. "We never understood the idea that someone listening to a hardcore band, or a rap band couldn't enjoy listening to a metal band as well. Or why was it that someone who was white was supposed to like a certain kind of music while someone who was black was supposed to like something else? It just never made sense. We've always wanted to demolish those artificial barriers."

Certainly all of the barriers the band has railed against so effectively in the past are once again obliterated on **Uncivilization**. Unrelentingly heavy, uncompromisingly dire and undeniably riveting, the disc finds the Biohazard brood boldly going where few metal bands have gone before, exploring the deepest, darkest alcoves of the mind and soul. Filled with images of stark urban landscapes and depressing social ills, their latest batch of mind-melting songs present the group at their agonizingly potent peak. Certainly this stuff isn't designed to sooth the savage beast or rest easy on one's troubled spirits, but for Biohazard their new music is both a revelation and a revolution—a chance for them to draw upon their myriad life experiences and cleanse their angst-filled souls in the process.

"Growing up, we were constantly surrounded by violence," Seinfeld said. "We had battles with drugs and we buried a lot of friends. As a teenager, I didn't find it odd that I was going to funerals practically every other weekend. It seemed perfectly normal to me because it was the only life I knew. We channeled a lot of that emotion, and a lot of those memories into the music we made on this album."

It has always been the incredibly frank, open way in which the band has dealt with their past troubles that has served to continually endear them to

their following. And while the group's stark lyrical stance and overwhelming musical power have served to virtually guarantee their inability to ever enjoy mass commercial success, Biohazard seem to innately understand their role in the contemporary music world. They were never cut out to be hit makers or taste shapers—theirs was always meant to be a *higher* purpose. As proven throughout **Uncivilization**, this is one band whose job remains to open the eyes and ears of everyone to the darkness lurking right under the skin of each and every one of us.



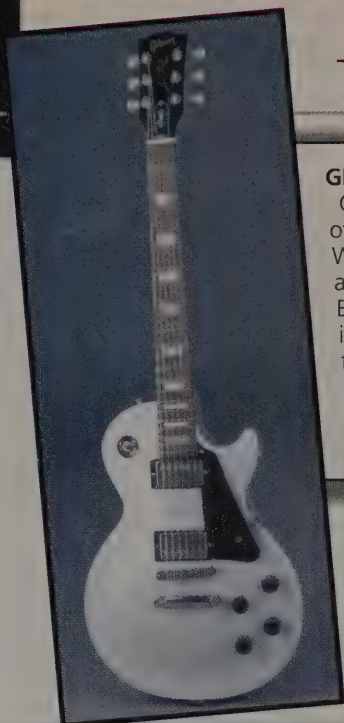
Biohazard:  
"Seeing how our  
music affects fans is  
still amazing to me."



# Instrumentally Speaking

## The Latest Gear

BY MICHAEL SHORE

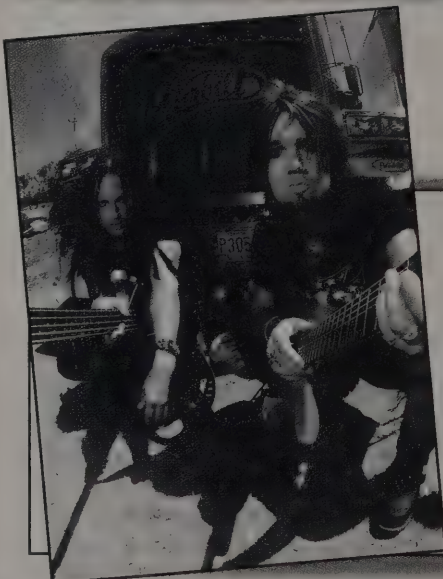


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Gibson, one of the legendary names in electric guitars, has introduced some new finishes to some of its classic models. For instance, the Les Paul Studio, now available in Pewter finish as well as Wine Red, Ebony, and Blue Teal. Gibson says the Pewter finish, which is somewhere between brass and chrome, is "inspired by current trends in automotive finishes" (not the color of the Tampa Bay Buccaneers' football uniform pants). Otherwise it's got the classic single-cutaway super-sustaining mahogany body with carved maple top (unbound in this case), 24 inch set-in neck with 22-fret rosewood fingerboard, Tune-o-matic bridge with stopbar tailpiece, and two humbucking pickups (a Gibson 490R at the neck and a 498T at the bridge) activated with a three-way toggle switch. List price \$1,768. For more information, please write: Gibson Guitar Corp., P.O. Box 100087, Nashville, TN 37210-0087, or visit their website: [www.gibson.com](http://www.gibson.com).

### PEAVEY LIMITED ELECTRIC GUITAR

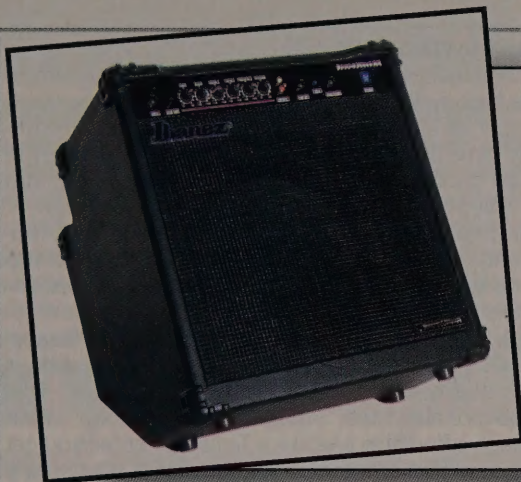
Peavey's latest high-end guitar is the Limited, which comes in three new models, each with different pickups. As you can see from the accompanying photo, the Limited comes with a gorgeous flame or quilt maple top on its double-cutaway, hollow-chambered basswood body (basswood having an ideal ratio of weight to density for resonance, sustain and ergonomic comfort). It's also got a bolt-on neck (with a five-bolt attachment and smooth, contoured heel) with rosewood fingerboard, and 15-degree neck radius; the tuning head is shaped like Fender's 6-a-side classic, but it actually has 3-on-a-side locking tuners. Each Limited comes with Peavey's exclusive Hipshot tremolo bridge, master volume and tone control knobs, and blade-style pickup selector. The three available pickup arrays include: two double-coil humbuckers (on the HB model), two single-coils with a humbucking lead pickup back at the bridge (the ST), and three single-coils (the VT). Available finishes include margarita, tiger eye, black violet, midnight blue, and optional custom colors. For more information, please write: Peavey Electronics Corp., 711 A Street, Meridian, MS 39301, or visit their website: [www.peavey.com](http://www.peavey.com).



### DEAN MARKLEY KORN SIGNATURE STRINGS

Dean Markley's new Korn Signature Strings were designed by Korn's guitarists James "Munky" Shaffer and Brian "Head" Welch, specially for their particular needs—which arise from playing very heavy music on 7-string guitars (the seventh string, as we've explained in this space a few times, extends down into the bass-guitar range, which adds to the music's heaviness). Munky and Head worked long and hard with Markley to come up with the right gauges and sounds for their kind of 7-string playing. The gauges in this custom nickel-steel set range from .010 to .060. Markley, which has long been renowned among guitarists for the strong high and low-end response, sparkling harmonics, firm feel and durability of its strings, promises more Signature sets from its many pro endorsers in the future. For more information, please write: Dean Markley Strings, 3350 Scott Blvd., #45, Santa Clara, CA 95054, or visit their website: [www.deanmarkley.com](http://www.deanmarkley.com).





#### IBANEZ SOUNDWAVE BASS AMPS

Ibanez has three new compact, affordable amps that sound too good to be just for cost-conscious beginners. They're the Soundwave amps, and they're ideal for backstage, recording or small-venue use, just for starters. The smallest is the SW20 with 20 watts and an 8 inch coaxial speaker, listing for \$139.99; the SW35 has 35 watts and a 10 inch coaxial speaker at \$199.99 list; and the SW65 has 65 watts and a 12 inch coaxial speaker plus piezo-electric tweeter, yet it also lists for \$199.99. All three models have 4-band EQ (bass, mid, treble and presence), a limiter, variable input with 10 dB gain, closed-back design for enhanced low end, CD input and headphone out. The SW35 and SW65 also have tilt-back cabinet design, plus line out and effects send and return. The sound they put out for their price should indeed make waves. For more information, please write: Ibanez, P.O. Box 886, Bensalem, PA 19020.

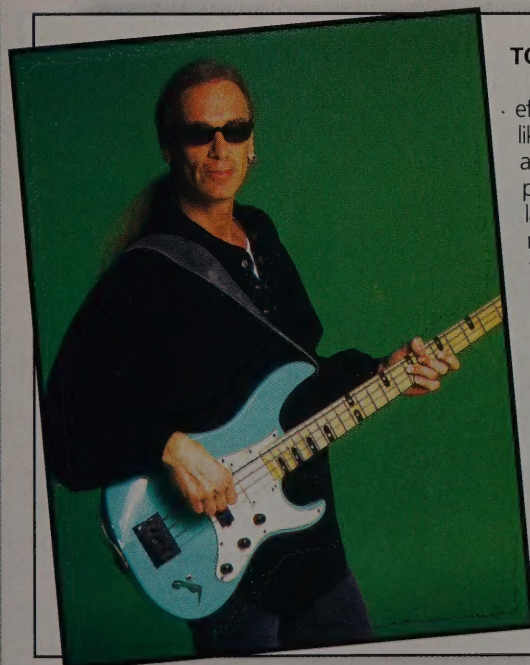
#### YAMAHA AW2816 PRO AUDIO WORKSTATION

If you're getting extremely serious about home recording, or looking for a great front-end to a computer-based recording system, you may want to check out Yamaha's new AW2816 Professional Audio Workstation. Like its predecessor, the groundbreaking AW4416, this is a compact-yet-powerful unit that records up to 16 tracks of true 14-bit digital audio with motorized faders, DSP features, automation/snapshot capability, and MIDI remote. As a digital mixer, it's got full 32-bit DSP capability, 28 fully automated audio inputs (16 from the internal hard drive), nine available motorized faders, four fader-and-mute groups, four bus and four aux sends plus stereo, and stereo cue busses. All 28 inputs (including eight analog and eight digital via optional interface card) have digital attenuators, four-band parametric EQ, and direct out assignment. The rear panel has eight 24-bit mic/line inputs (two are XLR with +48V phantom power), plus a high-impedance input that will accept a guitar or other instrument directly. There are memory areas for scene, channel, EQ, dynamics and effects. The AW2816's 16-track recording system retains true 24-bit, 48kHz resolution without data compression, and records direct to the internal 20 GB IDE hard drive. But on top of all that, check this out: two 32-bit onboard effects, including Yamaha's acclaimed reverb, can be routed to any bus or input channel directly, or re-routed during recording to get cool layered effects. There's an easy-routing screen for graphical input-matching, and of course its full MIDI capability allows direct recording of MIDI-based instruments. It's fully expandable and there's even more to say about it that we just don't have room for. Phew! If you want to learn more, please write: Yamaha Corp. of America, Pro Audio and Combo Division, Professional Audio, P.O. Box 6600, Buena Park, CA 90622, or visit their website: [www.yamaha.com/proaudio](http://www.yamaha.com/proaudio).



#### TONeworks PX3B BASS GUITAR PROCESSOR:

The ToneWorks PX3B bass guitar effects processor is much, much more than an effects unit—though it does, of course, have a wide array of high-quality digital effects like overdrive, compressor, wah-wah, phase and octave-shift, available in both pre-set and user-programmable multi-effects programs (some of which also simulate finger, pick or slap-style attacks). It also has a four-band graphic EQ and the ability to simulate the sounds of various famous bass amps, for headphone practice or direct-recording situations. But this pocket-sized wonder, designed especially for bass guitars, is also an ingenious tool for practice, for composing, for recording, and just for stretching yourself as a bassist. It has built-in metronomes and 50 different rhythm patterns to practice with, an on-board auto-tuner (with mute function for discreet onstage tuning if you wish), and two other incredible features: a Phrase Trainer which lets you record up to 16 seconds of your own playing, or an outside source, and play it back as a loop and/or up to 75% slower without changing pitch, making tough phrases easier to learn; and a Bass Cancellor, to remove the bass line from a song input through the Aux In jack, so you can play along and fill in the bass yourself. This little box is so full of stuff it's no wonder ToneWorks calls the PX3B "Pandora"—except nothing that comes out of it is evil. And it's no wonder such outstanding professional bassists as Billy Sheehan (ex-David Lee Roth, Mr. Big and Talas, currently leading his power trio Niacin) and Stu Hamm (Joe Satriani, Steve Vai) use and endorse it. For more information, please write: ToneWorks c/o Korg USA, 316 South Service Road, Melville, NY 11747.





# DRUM

# BEAT



## MEINL TAMBOURINES

If your lead singer needs to contribute instrumentally or keep their hands busy, or your drummer or percussionist is looking for some nice new colors to get into their mix, Meinl, the West German cymbal and percussion company, proves there's more to tambourines than you might think with its new Utility Model tambourines. They have 14 pairs of brass bells, which have a warmer and darker sound than, say, nickel-silver bells. Makes sense, as the same differences apply to cymbals, which are really just large bells if you think about it. The Utility tambourines can be hand-held with a special ergonomic handle, or mounted as part of a drum kit or percussion setup. For more information, please write: Meinl USA, 8400 N.W. 30th Terrace, Miami, FL 33122.

## TAMA SWINGSTAR

**W**e've featured Tama drums loads of times over the years, for some very simple reasons: they're some of the best-made, best-sounding drums out there. Heck, my personal favorite drummer of all time, ex-Yes/King Crimson progressive-rock genius Bill Bruford, has sworn by Tama drums for over 20 years now, and if they're good enough for him they ought to be good enough for anyone. Tama, of course, has many other big-name endorsers you may know, for instance Lars Ulrich of Metallica.

The Tama drums that players like Bruford and Ulrich endorse are state-of-the-art, top-of-the-line gear, like the Starclassic kits. But Tama, like most drum companies, also makes more affordable kits, like the moderate-priced Rockstars and the even less-expensive Swingstars. And it is the Swingstars that we feature this issue.

The big news this month is that Tama is now offering what it calls a Swingstar "Ready-to-Rock" package, and it's an especially cool idea for the beginning drummer, who is most likely to be attracted to the high quality and low cost of the Swingstar kits. That last word, "kits," is key to what's so nice about the "Ready-to-Rock" package: when you buy a drum kit, even a surprisingly affordable one like a Tama Swingstar, you get a bass drum, snare drum, a pair of mounted tom toms and a floor tom, and usually some hardware like a hi-hat stand, one or two cymbal stands, snare stand and bass pedal. But to start playing, you'll usually still need to spend more—on cymbals, and a throne to sit on, and sticks.

Well, the Tama Swingstar "Ready-to-Rock" package solves nearly all of that problem: the 5-piece kit comes with cymbals and a throne (only the sticks, it seems, are missing). The cymbals are from Zildjian, no less, the world's oldest and most respected cymbal-maker: in the case of the "Ready-to-Rock" packages, there's a pair of Zildjian's affordable Planet Z series 14-inch hi-hats and an 18-inch crash/ride cymbal. The throne is Tama's own excellent entry-level HT-25, a single-braced height-adjustable model with nylon bushing to keep it steady, and a 13-inch seat. There are actually four kits available: two are variations of the Standard set, with two mounted toms and a floor tom; the others are in the "Fusion Kit" array, which uses a third, shallower mounted tom instead of a floor tom. All kits are made with the same strong and resonant 8-ply Philippine mahogany wood shells that Swingstars have long featured; all retain the improved stands, lugs and pedals and the \$ 999.99 list price Tama brought out a year-and-a-half ago. The Standard kits include the SW522D, the most rock-oriented kit, has a 22 X 16 inch bass drum (thus the "522" in its model number), 12 X 10 and 13 X 11 inch mounted toms, and 16 X 16 inch floor tom; the SW520D has a 20 X 16 inch bass drum, 10 X 9 and 12 X 10 inch mounted toms, and a 14 X 14 inch floor tom. All kits come with MTH500 tom holder, HC12 cymbal stand, HH15 hi-hat stand, HS10 snare stand and HP10 bass pedal. The Fusion kits include the SW522DF and the SW520DF, which both have 10 X 9, 12 X 10, and 14 X 12 inch mounted toms; the only difference is their bass drums, which are 22 X 16 and 20 X 16, respectively.

The total list price for all of Tama's four Swingstar "Ready-to-Rock" packages is \$949.99. It's a sweet deal that lives up to its name. For more information, please write: Tama, Box 886, Bensalem, PA 19020, or visit their website: [www.tama.com](http://www.tama.com).





Previous effects units have left Westyle unphased.

"I've used several phase pedals in the past, but I couldn't get the kind of phase style I wanted. My rackmount effects unit is decent. Unfortunately, the phase section is booty; it doesn't saturate the sound. But the Ibanez has me stoked. While some phasers can get really ugly and shrill, the PH7 is sweet. It's nice, warm and phasey. The different modes are really cool. You can do more than one style. I like to do keyboard emulation and the PH7 has been a big help with that and other not-so-guitar-like sounds."

## not just another phase

- o Emulates the effect of a rotating speaker
- o Mode switch for four or eight stages of smooth phasing
- o Anything from a subtle shimmer to 70's funk-style phasing
- o Tone-Lok's recessable knobs let you lock in your settings

# stoked!

## Ibanez PH7 Phaser Pedal



"The different modes are really cool. You can do more than one style. The Ibanez has me stoked."

**westyle**  
(hed)  
PLANE 1 EARH

**TONE-LOK**  
EFFECTS PEDALS

Check out Westyle and his Ibanez gear on (hed) p.e.'s latest release "BROKE." And look for their new album "MAYA" due out next spring.



# Ibanez®

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# DOWN II

a bustle in your hedgerow

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